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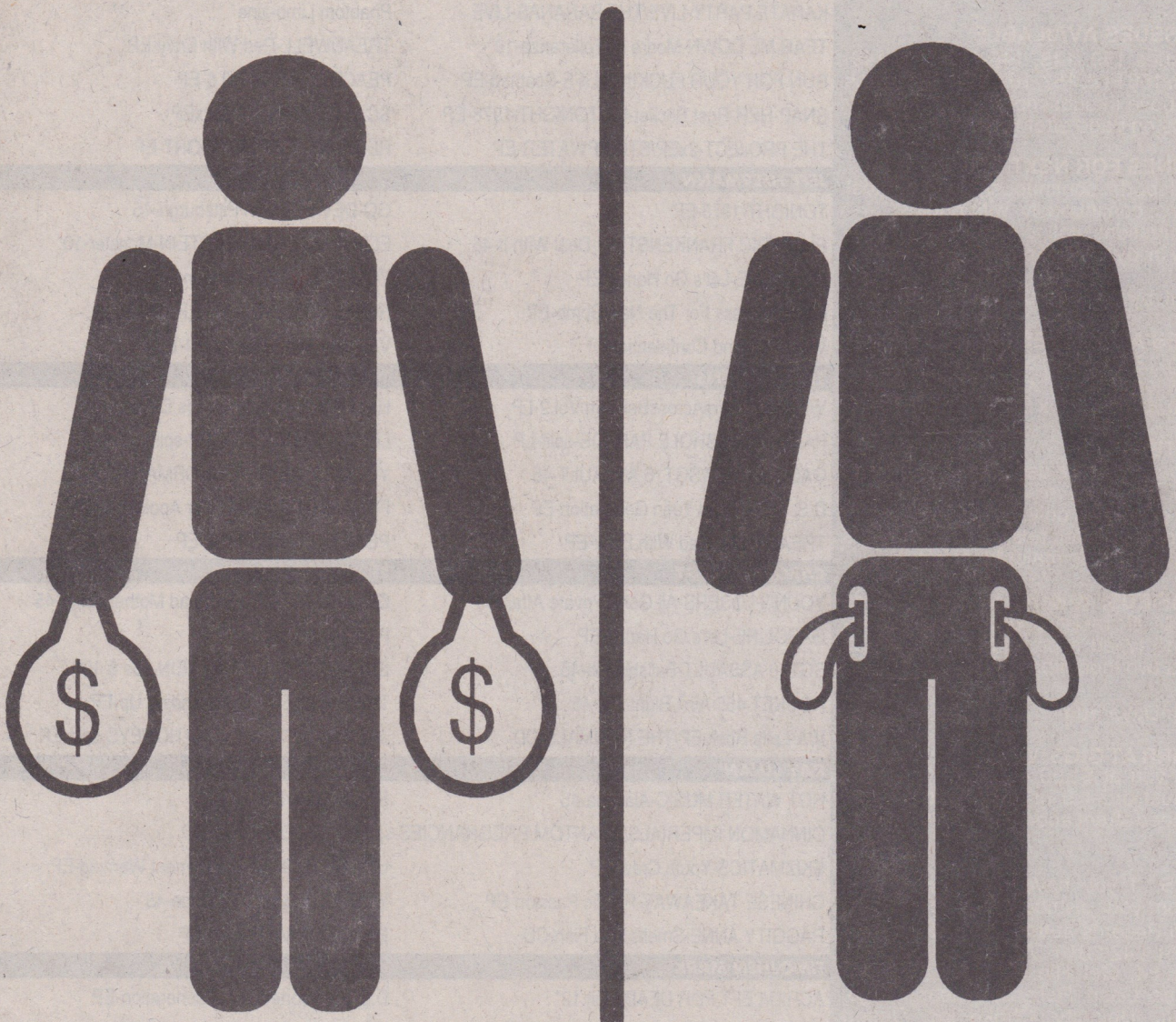

Mind The Gap

Economics Special Issue also featuring: The Forgotten Rebels, The Dirtys, Josh Collins, American Steel, The Letterbombs, Gyogun Rend's, The Go-Devils, Room 41, The Tone Deaf Pig Dogs, and The Garage Rats.

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BACK ISSUES AVAILABLE:
Back issues 139, 143, 145-146, 148-149, 152-155, 156 Pt 2, 157-162, 164-178 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

AD CRITERIA:
Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classfieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Dave Bug

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

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Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

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SAN FRANCISCO, CA 94146-0760
Phone (415) 923-9814
Fax (415) 923-9617
Email: maximumrnr@mindspring.com
(use this mainly for comments & letters. Use phone for ads & other business stuff)

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

ROB COONS

ACRID/LEFT FOR DEAD-split-12"	FINAL EXIT-To Late For Apologies-EP
HELLNATION-Your Chaos Days Are Numbered-LP	KRIGSHOT-Terroristattack-EP
SENSELESS APOCALYPSE-Setsuna-5"	V/A-Europe In Decline-LP
V/A-Regurgitation-EP	KUNG FU RICK/LAST IN LINE-split-EP
YOKEL-Life's Way-EP	TALK IS POISON-Live

JACQUELINE PRICHARD

KARATE PARTY-LIVE/THE BANANAS-LIVE	Phantom Limb-zine
TEAR ME DOWN-Morire Di Tolleranza-10"	TREADWELL-Red With Envy-EP
RUN FOR YOUR FUCKING LIFE-Scathed-EP	PEACE OF MIND-LP & EP
SNAP-HER-Rust Bucket-EP/TONIGHT-1978-EP	SCATTERGUN-10" & 2xEP
THE PROJECT-2xEP/STOMPWATER-EP	REINFORCE-EP/46 SHORT-EP

JEFF HEERMANN

TONIGHT-1978-EP	GO-DEVILS-I'm In Pittsburgh-45
ELECTRIC FRANKENSTEIN-Deal With It-45	ELECTRIC FRANKENSTEIN-Monster-10"
GASOLINE-Let's Go Harley-EP	YOUNG LOSERS-All Gone-45
FUSES-Dress For The New Bomb-EP	REVELATORS-Old Slew Foot-45
V/A-Cleveland Confidential-LP	V/A-Teenage Treats Vol 1-LP

TOM HOPKINS

V/A-BloodstairsAcrossBelgium Vol.2-LP	HELLNATION-Your Chaos Days-LP
PALATKA/ASSHOLE PARADE-split-LP	LEFT FOR DEAD/ACRID-split-LP
GASOLINE-EP/SGT. 6 ASSAULT-45	YOUNG LOSERS-EP/NORMALS-CD
D.S. 13-Aborted Teen Generation-EP	FINAL EXIT-Too Late For Apologies-EP
TREADWELL-Red With Envy-EP	PEACE OF MIND-LP & EP

CAROLYN KEDDY

YOUNG LOSERS-All Gone/Private Affair-45	QUADRAJETS-Punkinhead Motherfucker-45
GASOLINE-Let's Go Harley-EP	PILLS-Don't Blues-EP
SGT. 6 ASSAULT-Bullshit Job-45	ELECTRIC FRANKENSTEIN-45s & 10"
ROCKET 455-Ain't Right Girl-45	THE BRUISERS-Still Standing Up-EP
V/A-Let's Rock-EP/THE NORMALS-CD	JACK SAINTS/HOT ROD HONEYS-split-EP

RAY LUJAN

HOT WATER MUSIC-Alachua-45	SODA-Superhero-CD
CINNAMON IMPERIALS/PHANTOM PREGNANCIES-split-EP/RIVER FENIX-CD	
SKIZMATICS-Youth Crew-EP	UNITED BLOOD-Government Warning-EP
CHINESE TAKEAWAY-Plastic Passion-EP	YOUNG LOSERS-All Gone-45
RAGGITY ANNE-Smells Like Fish-CD	PEACE OF MIND-Lied-EP

TIMOJHEN MARK

ACRID/LEFT FOR DEAD-split 12"	D.S. 13-Aborted Teen Generation-EP
EHTOOLLINEN-Sodan Jaloissa-2xEP	HANGNAIL-Sexually Oriented-EP
HELLNATION-Your Chaos Days-LP	KRIG SHOT-Terroristattack-EP
PALATKA/ASSHOLE PARADE-split-LP	YOKEL-Life's Way-EP
Monkeybite-zine/Engine-zine-#4	V/A-Stop Homophobia-EP

ALLAN MCNAUGHTON

CINNAMON IMPERIALS/PHANTOM PREGNANCIES-split-EP/CHICANE/GRISWOLD-split-EP	
PEACE OF MIND-All Set-LP/Lied-EP	PALATKA/ASSHOLE PARADE-split-LP
CHINESE LOVE BEADS-Asareo City-EP	STEEKY/STOMACH-split-CD
ANTI-FLAG-Die For The Government-LP	ATARI-We'll Be Fighting-EP
RAZOREATER-At Night We Walk-EP	REINFORCE-Youth Shall Sing-EP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

RAIMUNDO MURGIA

TONIGHT-1978-EP	JUDGMENT-Haunt In The Dark-EP
UNITED BLOOD-Marko Sessions-EP	ELECTRIC FRANKENSTEIN-Monster-10"
BRUSIERS-Still Standing Up-EP	GUNDOG-Power-EP
POPPER KLOPPER/ANFALL-split-10"	ELECTRIC FRANKENSTEIN-Dealing With It-45
BRUSIERS/CHARGE 69-split-EP	THE REVELATORS-One Slew Foot-EP

JAH NELL

THE TIGHT BRO'S FROM WAY BACK WHEN-live	SGT. 6 ASSAULT-Bullshit Job-45
YOUNG LOSERS-All Gone/Private Affair-45	ELECTRIC FRANKENSTEIN-Deal With It-45
BLANKS 77-Tanked & Pogoed-LP	QUADRAJETS-Punkinhead Motherfucker-45
ELECTRIC FRANKENSTEIN-Monster-10"	BORIS THE SPRINKLER-113° Vomo-EP
SNAP-HER-Rust Bucket-EP	TONIGHT-1978-EP

BRUCE ROEHRS

BOMB SQUADRON-More Bad News-EP	BOVVER 96-Kuncklegirls-EP/FORGOTTEN-live
BRUISERS/CHARGE 69-split-EP/BRUISERS-live	GUNDOG-Power-EP/WORKIN' STIFFS-live
LAST YEARS YOUTH-God Save The Youth-EP	LOWER CLASS BRATS/TEMPLARS-split-45
MUSHROOMS/THE PRIDE-split-EP/BODIES-live	ONE WAY SYSTEM-Believe Yourself-EP
THE SEDATED-Beer, Boots & Seaside Rebels-EP	THE POSERS-Kill The Ravers-EP/RANDUMBS-live

LEAH URBANO

V/A-Twin Cities Hardcore-EP	HOT WATER MUSIC-Alachua-EP
FINAL EXIT-Too Late For Apologies-EP	PALATKA/ASSHOLE PARADE-split-LP
RUN FOR YOUR FUCKING LIFE-Scathed-EP	SHOTWELL COHO/DISCOUNT-split-45
UNITED BLOOD-The Marco Sessions-EP	V/A-More Noize By Nice Boys-EP
STRONG INTENTION-Maryland Hardcore-EP	V/A-Bout Of The Century-EP

RYAN WELLS

THE NERVES-LP	THE NORMALS-Your Punk Heritage-CD
SGT. 6 ASSAULT-Bullshit Job-EP	TONIGHT-1978-EP
YOUNG LOSERS-All Gone-EP	V/A-Cleveland Confidential-LP
V/A-Teenage Treats Vol. 2-LP	GASOLINE-Let's Go Harley-EP
FUSES-Dress For The New Bomb-EP	ROCKET 455-Ain't Right Girl-EP

TIM YOHANNAN

V/A-Teenage Treats Vol. 2-LP	TONIGHT-1978-EP/SGT. 6 ASSAULT-45
BORIS THE SPRINKLER-113° Vomo-EP	13 FRIGHTENED GIRLS-Smoke This & Walk-45
V/A-Let's Rock-EP/GASOLINE-EP	KLASSE KRIMINALE-Fuccia A Fassia-LP
SNAP-HER-Rust Bucket-EP	V/A-Raised On Punk Vol.1-LP
ELECTRIC FRANKENSTEIN-Monster-10"	YOUNG LOSERS-All Gone-45

REMA YOUNG & KENNY KAOS

HELLSTOMPERS-Before I Hang-CD	JET BUMPERS-/SUCKERS-split-EP
ELECTRIC FRANKENSTEIN-10"& 45s	DONNAS-Rock'N'Roll Machine-45
CHIXDIGGIT-Chupacabra-45	V/A-3 For The Price Of One-EP
BORIS THE SPRINKLER-113° Vomo-EP	STATICS-Japan Tour 97-EP
QUADRAJETS-Super Double Buzz-45	REVELATORS-Old Slewfoot-45

ZINE TOP 10

86 Pounds Of Punk #4	Skin Alley #1
No Barcodes Necessary #5	Join Kao #5
I Threw Up My Birthday Cake	Zine World #5
Marcie's Book Of Vegan Recipes... #2	Sound Views #48
Dogprint #10	Phyte Fanzine #1

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ZINE COORDINATORS

Jen Angel, Jacqueline Prichard, Tim Yohannan

TOP•10 1997 In Review TOP•10

Our unscientific polling of selected reviewers of the highlights of last year. How well do you remember last March?

ROB COONS

Rob, put on some fucking pants.

NASHVILLE PUSSY
DISCORDANCE AXIS
SLIGHT SLAPPERS
TURBONEGRO
BOTCH
CORRUPTED
PHOBIA
LIL BUNNIES
REGISTRATORS
FUN PEOPLE

LANCE HAHN

Lance runs home to listen to singles, really.

GIRLFRENDO "Gives You A Love Bite" EP
SPEEDBOAT "Satellite Girls" EP
PERIOD PAINS "Spice Girls" EP
OIZONE "Melting Pot" EP
DISCOUNT/CIGARETTEMAN split EP
BETTE DAVIS & THE BALCONETTES "Shergar" EP
LITTLE PRINCESS EP
REGISTRATORS "4 Vibrate" EP
DICK JOHNSON "Can't You Give Me Love" EP
BIS/LUGWORM split EP

TOM HOPKINS

Looks pretty menacing in a suit, boy.

HIS HERO IS GONE both LP's
DEVOID OF FAITH "Slow Motion Enslavement" LP
PIXIES "Death To The Pixies" 4 x 10"
PROMISE RING "Nothing Feels Good" LP
THE KIDS LP
BOB TILTON "Crescent" LP
NASHVILLE PUSSY all the EP's
V/A "Deep In The Throat Of Texas" Lp
KOSSABANE RED "Failure And Departure" LP
OBLIVIONS "Play 9 Songs With Mr. Quintron" LP

CAROLYN KEDDY

Carolyn cheats.

JACK OBLIVIAN "American Slang" LP
VECTORS "Some Raging Rock 'N Roll" EP
DIRTYS "You Should Be Sinnin' " LP
INFECTIONS "Kill ..." LP
SPACESHITS "Winter Dance Party" LP
LOLI AND THE CHONES "P.S. We Hate You" LP
SLOBS "Down the Tubes" LP
VON ZIPPERS "Wurms" EP plus "Wow 'Em Down" 10"
LOS TIGRES GUAPOS "Play Hard To Like" EP
PERSUADERS "Rock Bottom" EP
OBLIVIONS "Play 9 Songs With Mr. Quintron" LP

MIKE LUCAS

Herr Lucas has chosen live events as his purview. So be it.

GUITAR WOLF
LOLI AND THE CHONES
MAD 3
BOU SOU NEZUMI
HAVE-NOTS
SPACESHITS
INFECTIONS
TRENIERS
RETARDOS
ROOM 41

RAY LUJAN

Ex-Pariah

TURBONEGRO "Ass Cobra" LP
YUM YUMS "Sweet As Candy" LP
NEW SWEET BREATH "Shot Gun Down..." CD
DISCOUNT "Half Fiction" CD
AMERICAN STEEL CD
HOT WATER MUSIC "Fuel For The Hate Game" LP
PUD "The One On The Wall" LP
STRIKE "A Conscience Left..." LP
THE GAIN "Sing Ready Steady" LP
WALKER "Actually Being Lonely" LP

JEFF HEERMANN

Best damn ringer we ever had...

STITCHES "Vibrator Buzz" EP
LIGHTNING BEATMAN "It's Hip To Be Fucked Up" EP
SPASTICS "Cherry Pop" EP
MAD 3 "Green Hornet" EP
NO TALENTS "100% No-Talent" LP
LOUDMOUTHS "Gone Drinkin'" EP
AVENGERS "Teenage Rebel" EP
STRIP KINGS "Hustler Bullets" EP
ELECTRIC FRANKENSTEIN everything
OBLIVIANS "Play 9 Songs With Mr. Quintron" LP

RYAN WELLS

Well, there's a really good one on the flip...

"Panic Action" by REGISTRATORS
"Outta Sight" by LOS HUEVOS
"Baby Doll" by BOBBYTEENS
"8-Track" by STILETTO BOYS
"Rich & Conservative" by NO-TALENTS
"Kicking Ass" by STRIKE
"Dear Sweet Radio" by FIRST ALERT
"Cherry Pop" by SPASTICS
"Everybody's Smoking Cheeba" by DONNAS
"Scream" by INFECTIONS

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#139/Oct '94. Guitar Wolf, Billy Childish, Boxhamsters, A.F.I., Disassociate, Jack Kevorkian & The Suicide Machines, Sound Bite House, Boston Archives, The Trashwomen, Violent Society, Hellbillys, No Demuestra Interes, Spider Babies, "Roots Of Punk: Chess, Sun, etc".

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Superfly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots Of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, "Roots Of Punk--MC5", "The Cartoons Of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down.

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes, Juveniles, Richard the Roadie, "Roots Of Punk--The Sixties Pt 2".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pitt.

#153/ Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika".

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots Of Punk--Instrumental R'n'R", "Roots Of Punk--The Damed".

#155/ Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, T.M.T., H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Ussue 1, Clint Walker.

#157/Jun '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes of Very Small Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Roots of Punk--Ohio '77".

#162/Nov '96. Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots of Punk--Los Angeles '77".

#164/Jan '97. Naked Aggression, Lil' Bunnies, Sparkle Moore, Tab Hunter, Bar Feeders, Jabberwocky, Auto Control, The Hookers, Epileptix, Acrid, "Roots of Punk--The Vibrators", "Ten Years Of Gilman".

#165/ Feb '97. He's Dead Jim, The Millionaires, No-Talents, Blanks 77, The Hives, The Freeze, Chris Spedding & Other People's Music, Defiance, The Real MacKenzies, Savage Malignant, Sea Monsters, Dropkick Murphys, Bou Sou Nezumi, "Roots of Punk--Richard Hell".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Roots of Punk--Dead Boys".

#167/Apr '97. No Fraud, Nobodys, Sloppy Seconds, The Forgotten, Thee Viceroys, Brian of Grand Theft Audio, Gauze, Danko Jones, "Roots of Punk--Kuro".

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Roots of Punk--SLF, Undertones".

#169/June '97. Hard Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface, "Roots of Punk--Clash, Ramones, Sex Pistols".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile, Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Roots of Punk--The Slits".

#171/Aug '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetraitor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawls, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Reclusives, Nick Qwik, "Pioneers of Punk: GG Allin".

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, theme issue: Education.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

#176/Jan '98. The Wongs, Jon Cougar Concentration Camp, Voorhees-Stalingrad-Armed With Anger, Upstairs People, Squidboy, Izgoy, Beltones, Scared Of Chaka, 1-4-5's, Ducky Boys, Skygrain, "Roots of Punk--Siouxsie & The Banshees, "Infoshops".

#177/Feb '98. Superfly TNT's, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless I.D., Quarantine, "Roots of Punk--Generation X.

#178/Mar '98. Forgotten Rebels, The Dirtys, Josh Collins, The Letterbombs, Go-Devils/Gyogun Rend's/Room 41, Tone Deaf Pig-Dogs, American Steel, "Economics theme issue".

TO BOOK OR NOT TO BOOK...

Looks like the answer is not to book, at least this year.

Many people felt that BYOFL had outlived its usefullness and was being abused. Many others felt it was still quite helpful for bands and labels. But since nobody actually came forward and said they wanted responsibility for typing in all the listings, proofing them and organizing them for eventual layout, plus doing the mailorder on it, we declined as well.

We'll see next year if a responsible bunch of people or existing organization is ready to come forward and whether there's a strong enough grassroots call for another edition. If you're so inclined, send us a letter staing what your resouces are (in terms of computers and typing personnel) and why you'd like to share the job with us in 1999.

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!!
Please list alternates in case we're out of a particular issue. Price list is on previous page.

ELEVATOR MUSIC!

NEW RELEASES:
THUMPER CD
JIKER CD
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Independent Until Death!

Thanks to everyone who made 1997 Vital Music's best year ever. We not only topped our best week twice this year but in the height of the Xmas rush we were processing 5 times our normal week's orders. If you could only see the size of the office(room) we're working out of!

In 1998 we plan to continue adding more new records and features to the zinalog as well as put out many more releases on Vital Music Records, adding to our collection of singles available for a little as $1.75 each postpaid. Below is a listing of some of the singles available now.

Any 7" below is $3.00 each
Any 5 or more are $2.00 each
Any 10 or more are $1.75 each
So 10 7"s would be $17.50 postpaid, get it?
You can get multiple copies of one title or individual copies

Cat# BAND-Title
2001 KAREN BLACK-Alaska B/W Neighborachie 7".
2005 REVERB MOTHERFUCKERS-LSD-25 7"(running low!)
2006 MR T EXPERIENCE-Sex Offender B/W The Last Time I Listen to You 7".
2007 ALICE DONUT-Get a Life B/W Get a Job 7".
2009 LOW MEATO-Dopey Love B/W Young and Dumb 7".
2011 JOHN S. HALL & CASEY SCOTT-Fred and Jessie Special 6 track 7" EP.
2012 IRON PROSTATE-Bring Me The Head of Jerry Garcia B/W Volunteers 7". Featuring George Tabb.
2013 DOGBOWL-I'm Drunk Every Night Because of the Blue Fur Bosom Girl B/W The Man w/the Plucked Out Eyes 7".
2014 FLY ASHTRAY-Soap 7" EP.
2015 FUNCTIONAL IDIOTS-He's Dead Jim B/W Hurt the Bunny 7".
2016 PIGPEN-Tard B/W Tsunami Butt and Alcohol 7" EP.
2017 SHAVED PIGS-Big Brass Knuck B/W Public Notice Music 7".
2018 V/A TOMMY(IN 7 MINUTES)-Dumbrock Volume 5." EP. With Alice Donut, Sea Monkeys, Lunachicks, and more.
2019 ARTLESS-Harass B/W I Touch Myself(Divinyls) 7".
2020 WEEN-I'm Fat 7".
2021 LOS GUSANOS(CJ Ramone)-Quick to Cut B/W Ride 7".
2022 LUNACHICKS-C.I.L.L B/W Plugg 7".
2023,2024 V/A-DUMBROCK VOL 9&10(*the disco years*) double 7". Counts as 2 7"s. With Sea Monkeys, Alice Donut, Wives and more trashing disco tunes.
2025 RAMONES SONGBOOK(as played but the Nutley Brass) Volume 1. 7" EP (last copies left!)
2026 WIVES-Girly Girl 7".
2027 MURDER JUNKIES-The Right To Remain Violent 7" EP
2028 YUM YUM TREE-Riot Up Your Ass 7" EP.
2103 SEA MONKEYS-Nipseyland B/W Oh No, I'm Sammy Petrillo 7".
2105 WIGHAT-Mr. Nobody B/W Loser, Nerd, Freak, Geek 7".
2106 SEA MONKEYS-Bowery To Bagdhad 7" EP.
2107 WIGHAT-Stupid Guitar 7" EP.
2108 RAMONES SONGBOOK(as played but the Nutley Brass) Volume 2. 7" EP.

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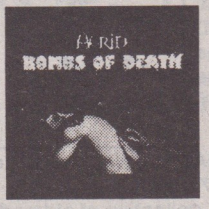

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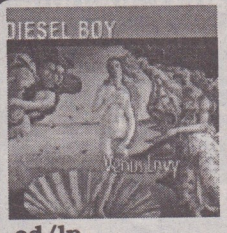

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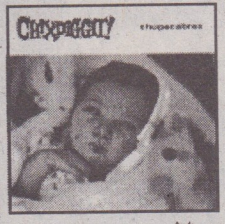

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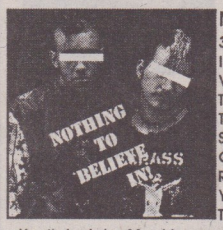

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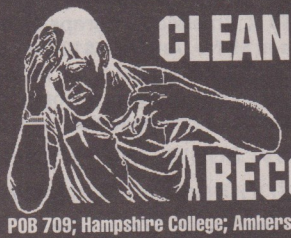

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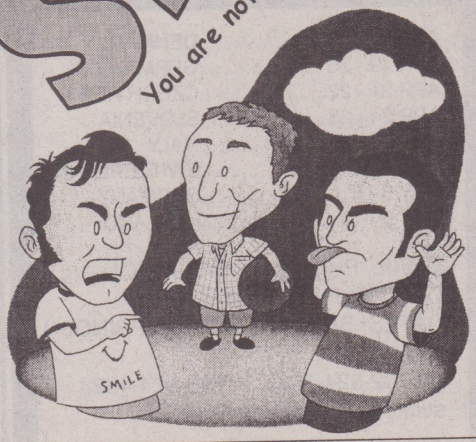

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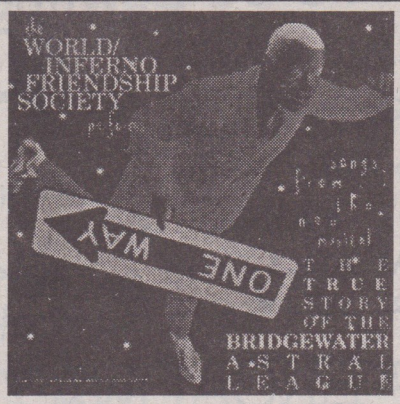

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God, our ads suck!

SIXWEEKSIXWEEKSIXWEEKSIXWEEKSIXWEEKS

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Anti Flag/The Dread split 12" picture disc

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PRICES PPD: 7"s and the flexi is $3 N. America/$5 Europe/$7 everywhere else
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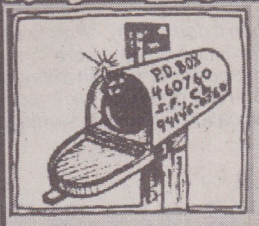
Letters



To MRR readers and bands,

There once was a very talented punk band from England. They educated a lot of people about voting and capitalism, among other things. They gave us a new sound of punk music and a fresh idea on life almost like Crass, but less abrasive.

Now this band is educating a slew of teens in jeeps on the importance of dance beats and catchy phrases of unimportance. They are also the official band of "Home Alone 3", a horrible movie sequel to the other shallow movies before it.

How a "punk band" could do a giant turn like this, eludes me. They actually said "we want to get our message out and a major label can help with better distribution." More like they could help with Chumba's cash flow! So... intelligent punks: thy enemy is named Chumbawumba!

Seek out and destroy major label punk impostors! ...And bands, please don't sell out! Home Alone movies suck! Write to:
Joey Unfun/ 231 S. Prospect St. #F/ Burlington, VT 05401

Dear MRR,

In all of my years being involved with the punk/underground music scene I have constantly been aware of the vast support of freedom of speech and first amendment acknowledged rights; observing our individual rights to decide our own spiritual beliefs, to be able to express ourselves verbally or literally as we see fit, and to have a governing body that is not tied or directly linked to any ecclesiastical organization or religious institution.

As many have seen over the years of our short lives, these promises of constitutional autonomy are mere holograms of liberty, as political dictators and religiously fueled special interest groups headed by fascists like Tipper Gore, have more or less decided for us what we should or shouldn't be permitted access to. Whether this has been access to things like "booty rap," the allegedly suicide inspiring Judas Priest and Ozzy Osborne albums, "gansta" rap, "dangerous books such as Paladin Press's "Hitman," or any of the myriad of other underground publications that have had tabs kept on them by federal agencies, it has still been acknowledged by those in the punk rock community that this type of prohibition is wrong. Not necessarily because we believe in singing about how many girls we "fuck" or how many "suckas we capped 'cus they was stepping' to us," but because we recognize that if someone wants to express themselves that way, then they should, as autonomous human beings, be permitted to do so with no interference or legislation from the governing bodies.

To this degree I must applaud the underground scene all and give everyone the proverbial "pat on the back." Believe it or not we have been quite successful at keeping their idea banning at bay (while not yet actually being able to stop them altogether). However, infringement on personal autonomy does not end with prohibiting or limiting what we can say. It also is encompassed by limiting or prohibiting what we may own or what we may do. Now obviously this does not include just running around town raping and killing people, because by the very nature of these actions you are stripping the freedoms and liberties away from those whom you are committing actions against. No, what I am speaking of is far more sinister, and has, for reasons unknown, not been opposed to any extent by members of the punk rock community. This bit of insidious legislation is commonly referred to as "gun control," ironically enough is supported and condoned by the vast majority of so called "anti-authoritarians."

The reason for this evades me. If banning or legislating the ownership of firearms actually could make this a more just and peaceful world then perhaps I could see the logic behind it. However, gun control legislation such as the Nation Firearms Act, the Gun Control Act of 1968 and the so called "Crime Bill" (or "Brady" Bill) of 1994 have no impact whatsoever on federal or local "law" enforcement agencies. In fact while these acts have caused "civilians" to be prohibited from the ownership of select fire (full automatic) firearms, ammunition magazines with capacities over ten rounds, flash suppressors, threaded barrels, collapsible and folding stocks, barrel length of rifles under 16 inches, bayonet lugs and the like, the "law" enforcement community has been granted less and less restricted access to these things. Perhaps you are unaware of this but since the 1930's we lowly civilians have been barred of the right to own a small piece of metal with a spring that would enable our semiautomatic rifles to fire fully automatically, while at the same time there are now more than 400 local police forces who are equipped with military surplus, full-auto M-16s. We are not talking about S.W.A.T. teams and all of their fancy toys. These are the beat cops rolling around in their cruisers with assault rifles in their trunks. At this time there are more than 1,000 other police forces trying to get approval for similar firearms (which they probably will get within the next year).

Perhaps gun control doesn't frighten you. Perhaps you ignorantly view gun owners as backwoods dipshits out looking for "grub" (which some undoubtedly are). However, in regards to all gun owners, you couldn't be further from the truth. I'm not going to give you a history lesson but you must realize that the first thing every modern dictatorship has done before instituting their reign of terror was gradually and completely restrict the civilian populace from owning and possessing firearms (i.e. Adolf Hitler and Nazi Germany). Why? Because weapons are multipliers of strength. The corporate government has nothing to fear from several thousand unarmed revolutionaries who could be easily squashed by the state and their superior armament. However knowing that the masses possess these multipliers of strength and will not give in when the government tells them that they can no longer be trusted with the responsibility of owning a piece of metal with a trigger, a hammer, a bunch of springs and pins in it, could definitely keep autonomy in the hands of the masses for a little bit longer.

If the state did decide to instill 100% totalitarian dictatorship (which they are well on their way) then how would they go about doing so? How could they possibly bully a well organized mass of people who simply want to live free autonomous lives, who were armed to the teeth? The answer is they couldn't. Police are slaves to the corporate interest but they don't want to die just to take guns away from people who aren't bothering anyone in the first place.

Take, for example, a situation that I and two close friends of mine were confronted with a month or two ago. We were moving back from the west coast to Ohio when our van (filled with all of our firearms) overheated in the middle of the night on an Indiana interstate. We decided to let it cool down and take a look at the engine in a minute. Not long after, we saw lights flashing behind us. Sure enough, it's officer John Lawman, coming to see what is going on. Quickly we unloaded the guns that we were carrying and removed them from our holsters. The driver of our van went to tell the officer that there was no problem, we just needed to let the sonofabitch cool down and we would be on our way. Well, this wasn't quite acceptable to Officer Lawman. He decided that he needed to check our identification and the driver needed to be patted down and wait in the cruiser. Upon the officers "Terry Frisk" he discovered a full handgun magazine and a concealed carry holster still attached to my friend's belt. Time to call for back up. . .

Six cops were there now. My girlfriend was flipping out inside the van. I told her to be cool and everything would work out. As far as the cops knew, all of our guns were being carried legally. We had several rifles, a shotgun and a few thousand rounds of ammunition in the van, in addition to several handguns.

Well, long story short, we knew the cops had probable cause to search the van so we consented to a search to get all of this bullshit over with (not that I am recommending this, you should normally never consent to any search). The officers couldn't believe all of the weapons that we had. Aside from that, they were astonished by the other survival gear that we had; bullet proof vests, gasmasks, night vision, several dozen loaded magazines.

"Why do you have all of this? Are you in some sorta militia?" they asked.

"No, we have this because this is what we are into. Because we want to and because we can," we replied. We continued to "chat" with the obviously nervous and intimidated officers. We never spoke down to them and we never "got smart" with them. We just spoke as if this were a routine aspect of travel, like paying a toll and we would soon be on our way. Well, they ran a check on all of the guns..."1080" the dispatch said, they all came up legal. So the cops let us go, but it was obvious that they were intimidated.

Why were they intimidated? Because we had power over them. We had the capacity to end their lives if they decided to oppress us. Because if they decided to shoot us we had the capacity to protect our bodies from their bullets. Because they once again were given the role as our servants rather than us assuming the role as their subjects who they "keep in line."

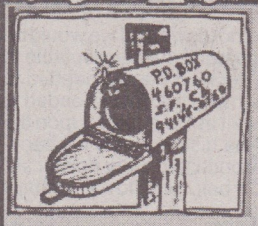
I am not even beginning to suggest that owning firearms will solve all of the world's problems but it is obvious that the governments of the world do not want their subjects to have possession of things that will make the government subject to their approval. They want the guns, they want the magazine capacity, they want the select fire capability, they want the power. And if we continue, as I did for so many years, to believe that supporting their totalitarian organizations goals, like those of "Sarah Brady's Handgun Control", the United Nations (who have publicly stated that it is their goal to disarm the civilian populous of the world by the year 2000), the Parliament of the U.K., Canada and Australia (who have in recent years invoked an outright ban on civilian ownership of firearms while simultaneously beefing up the armament of the "authorities,") then we shall be to blame on the next "Krystal Nacht."

Please think about what I have said and feel free to write or argue with me if you disagree, or correspond if you agree. We have a lot of work to do if we are to ever achieve a free and just world and now is the time to start. I do hope that you realize that this has not been a letter about guns, it has been a letter about autonomy and what will work best to insure our freedom and limit the power of the corporate governing bodies in the future. Thanks.
Abel/ PO Box 18092/ Forest Park, OH 45218

Hello,

After reading the letter submitted by Doug H. in #175, I thought I should provide an alternate view-

Letters



point. First, however, I will kindly attack Doug's views of what is "punk". To me, there are no "rules and regulations" of punk. The whole beauty I have found in the punk world is that you can have your own beliefs, ideas, opinions, standards, etc. and not feel pressured to fit into any mold just because you listen to a certain kind of music. I treasure this freedom and I think that Doug should be less concerned about what is "punk" and more concerned with what he believes. Tying into that is his statement about giving people equal chances. I think most will agree that equal *chances* also means equal *choices*. Maybe you think abortion is wrong, well so do I. The difference is that I think everyone is entitled to their own beliefs and choices and just because I don't believe abortion is the choice (for me), I also don't believe that my opinion gives me any right to deny someone else of their own free choice. I don't think it's right but others may and they are just as much entitled to their choice and opinion as I am. I know that there are thousands of arguments for both sides but what it comes down to is we have the right to choose and I am not for *any* regulation that would take away another one of our dwindling rights.

And about your friend, Doug, in all moral meaning, I would also urge her to keep the baby, except you mentioned that she uses heroin so the baby probably already has a very slim chance at living. It's not a pretty world, we can't always do what is morally correct. Everything human is conditional.

Amy Bucciferro/ 5958 Curry Rd/ Schenectady, NY 12303

Dear MRR,

In regards to Doug Hargrave's pro-life letter in issue #175, as well as Jeff's pro-choice response, I'd first like to thank the both of them for refraining from attacks on those whose abortion views differ from their own. Aside from Doug's dismissive naivete surrounding parenting ("So what if it can be hard or discomforting...?"), and his seeming hyperbole in equating the logic of pro-choice with the rationalizing of racism and homophobia, the discussion remained largely civil, if understandably emotional. (Note my tacit agreement that we "drop the fuckin' bomb on everyone" - just kidding.)

My personal say on abortion is the voice of ambiguity... an ambiguity with a passion! Yeah! If to be ambiguous means to be "difficult to classify" (Oxford Dictionary of Current English, Second Edition), then color me ambiguous. Although pro-choice friends consider me pro-choice, my stance that the individual woman be free to choose springs most from my faith in both anarchism and in the Christian suggestion that people "judge not." I personally have difficulty accepting the argument, in regards to abortion, that one ought to be allowed to do as one wishes with her own body, as I regard the fetus as a totally other person altogether—and one whose dependence on the mother is significantly different *only in degree* to that which any other person has upon others. However, being a man, I can hardly fathom the concept of anything (other than a parasite or a virus) living inside me. I do support the woman's right to choose, and I can empathize with various serious and meaningful reasons for choices made; and I also believe that I do not have the right to judge, as I cannot know enough about another's heart.

Doug, I would imagine abortion to be an extremely difficult decision for the greater number of women; I do not believe they take the decision to abort lightly. I think you probably feel the same. Aside from that, I believe adopting off a child to be a difficult thing for most mothers to do after having taken the responsibility and care to bring the fetus to term. Giving the child up after having brought him or her into the world seems probably more difficult to at least some women than aborting the fetus, especially a fetus in the early stages of development. I'm sure the self-imposed abortions and even outright infanticides hesitantly performed by black slave women in America during the last century (to spare those children the misery of slavery) were also difficult. ("Women, Race & Class", by Angela Y. Davis; pup 204-205.) Also, Doug, condom breakage, which your friend says resulted in her pregnancy, would presumably occur much less often with further and improved safer-sex education, especially education regarding condom care and use.

I do have difficulty accepting abortion, particularly in the later stages of pregnancy. My daughter, Sheehan, now nine years old, was born at 52 months into gestation—during the second trimester. And I see little reason, if any, to have considered her a person only upon leaving the womb and not while within simply by virtue of her having lost the physical ties to her mother. (I also wonder whether we're to regard the newborn as a nonperson until the severing of the umbilical cord? Does the fetus become a person when the cord is cut? Or rather at conception? Or when?)

Anyway, I believe the best approach for those of either in the abortion debate is one towards commonality. This was the deliberate decision of the U.S. Supreme Court in 1973, in an effort to achieve a strong and united front and minimalize societal conflict. Scientific evidence regarding personhood was inconclusive, leaving the Court necessarily legally indecisive regarding personhood, and the Court constructed a compromise based around that. The individual woman was legally awarded greater consideration to choose as she wished during the first trimester, the state's interest greater consideration during the third, and a yet hazier consideration muddled the middle. Regardless of its being imperfect, commonality is important, and necessary, in coming to an adequate conclusion to this fiasco which extends back much further than twenty-four years. Commonality as well as practicality; we need objective solutions, not unproductive divisiveness.

I am currently researching an organization which seems to be responding well to that call: Search For Common Ground in Washington, DC. Abortion is one domestic issue the organization tackles, among several issues worldwide. Examples of ways to deal with the issue include the promoting of better pre-natal care, easier adopting (i.e., the recent New Jersey decision allowing nonmarried couples, including gay couples, to adopt children), reducing teen pregnancy through opportunities and education, and the rejection of violence. Pro-lifers as well as pro-choicers work through Common Ground's Network for Life and Choice. Search For Common Ground can be reached by phone at 202-265-4300 and by mail at 1601 Connecticut, NW; Suite 200; Washington, DC 20009.

Anyway, I think I've covered enough shit for now. Everybody take care of yourselves.

Randy Underdog/ PO Box 63458/ St Louis, MO 63163

Randy,

SFCG's work sounds good, but overall I would argue that health care/reproductive choice for all women is more important than avoiding "divisiveness" (i.e. pissed-off pro-lifers). Finding "common ground" with people opposed to reproductive choice is like telling women to "go back" to the days when the state/system (men) had more say over their lives than it does today. "Practicality" frequently means "is the money there?", so access to abortion for poor/rural women today is not "practical." You're right on about the importance of safer-sex education. Thanks for writing. Jeff M.

Mykel Board,

re: "a nice exercise in the logic of fallacy." - MRR #172.

re: "Less Talk, More Rock".

My friend brought it to my place cos she liked your piece on it. I just wanted to let you know your analogy is flawed. *Murder* is illegal, *abortion* is not. Regardless of whether or not you approve of it. That's what "Against abortion? Don't have one" has meant to me: "Against abortion? Well *fuck you* it's still legal!" The same cannot be said for murder. The pro-choice phrase you detest is closer to "Against homosexuality? Then you don't have to have a same-sex lover!" than "Against murder? Don't kill people!" If abortion is ever outlawed, we probably would not hear the popular phrase you mentioned. Anyway I'm glad you're pro-abortion. Like I've awlays said: *more abortions, less pregnancies!*

Anna/ PO Box 1040/ La Mesa, CA 91944-1040

MRR,

Ever wonder why there is so much violence in the scene? It's just another part of this fucking society we have not rejected. Education in America does not teach us to be tolerant of each other. Instead it taught us to be self-righteous cowards bent on destroying ourselves if we were different.

Think about it: straight edge vs. punks, punks vs. rude boys, skins vs. skins. It's fucking sick, self-destructing from within. For all you fucks who can't accept personal differences, become a redneck, jock, or prep, cause you still have the good ol' "American educational values" in your head. To quote a line from a 4-Skins song "Nobody's fighting the system, they're fighting each other." It's about time we gave up personal vendettas and unite. Unity is the only way we can stand against the lying, corporate, religious groups running this fucked up government. I can't stand against oppression if nobody stands by my side. I'll stand by any good-natured, honest, open-minded, working class people. No, I'm not Jimmy Hoffa. United we stand, *divided we fall*, isn't that what the American people are supposed to be about. How about *no taxation without representation*? Who the fuck's representing the working class today? Again I say we need to *unite. Most of you reading this are paying unrepresented taxes, one way or another.* Every single working class person needs to *unite* in a *national mass general strike.* Who'd do the work for the rich fuckers who own this nation? The economy would fall and then they'd pay us some attention.

Weird Paul

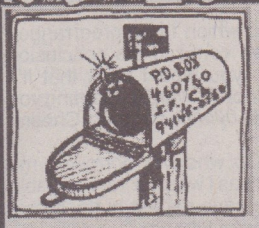
Dear Eric,

. You *may* have misconstrued the term "flak" as used by professors Edward Herman and Noam Chomsky in their 1989 book "Manufacturing Consent," when you wrote your recent column in MRR #176. Rather than "discipline" as you suggest, I believe flak (as used by Herman and Chomsky) is about *distraction.*

The marginal consequences of the news are made major issues through exaggerated hyperbole so as to *distract* us from any independent analysis. Thus, the most pressing issues are ignored in favor of mere flak or distraction. All the best,

Mike Hogan/ *Amsterdam Chronicle*/ Kanaalstraat 66 huis/ 1054 XK Amsterdam/ Holland

Letters



Dear MRR,

Inverting the masthead is a good subversive idea. By putting the shitworkers at the top (where they belong), and the coordinators at the bottom (where "management" always belongs) you've subverted the typical magazine masthead where the editor is always at the top, and the hack writers are at the bottom.

I was wondering though: why not eliminate the structure altogether, and just list the names in alphabetical order? Or if that's even too orderly for some, then just jumble the names up, listing them in random order. Let's see a more anarchic format! Thanks for listening!

Fr@nc

P.S. Power to the *shitworkers! ! !*

P.P.S. Subvert authority whenever possible.

Dear Fr@nc,

Everyone used to be listed clumped together, but some of the then-shitworkers (mainly pushed for by Larry Livermore, if I remember correctly) advocated separating the coordinators (singular then, being me) because most of the decision-making power did indeed come from me.

In reality, MRR is not a collective. Some people do a whole lot more work than others and accordingly have a lot more say-so. Seems fair to me to indicate this somehow, though that doesn't address two other issues. First, there are some people who aren't coordinators yet do substantially more than the typical shitworker. They receive neither credit nor denigration. Secondly, the coordinators actually do way more shitwork than the shitworkers, so they should actually be deemed "shitworkers extraordinaire" and be at the top of the list, by your criteria. Tim

Maximum Rocknroll,

I would like to know what kind of zine you really are! You call yourself a punk zine that refuses major labels! Correct?

Well you don't accept cassettes from bands. You only accept vinyl or CDs, why? I play guitar in the Peds and we are definitely a punk band. We can't afford vinyl or CDs. All we can afford is our cheap recorder and cassettes we duplicate ourselves.

It sounds like to me you are a zine for rich kids who can record a CD but don't know shit about true punk music.

Punk used to be bands that played simple tunes because they only knew one chord moved around on their guitar. And played crap clubs in front of 2 people and the bartenders. Now it's just as much as a major label. Anyone who agrees write me.

Steve Cook/ 241 Ebenezer Ave./ Rock Hill, SC 29730

Steve,

You are mistaken in saying that Maximum does not accept cassettes. If you look in the small print at the start of the music reviews section, you will see where it says to send "high-quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305." Jason's column, "Demo-lished," runs every month.

And it's mostly shitty bands and/or shitty promoting that only draw two people.

I hope next time you will look in the magazine for the info you're after before resorting to name calling. Jeff M.

Hey MRR,

This is Henrike, I sing for a Brazilian punk rock band called Blind Pigs. Well, I'm writing about a recent gig we were invited to play at. When we got to the gig we found out the asshole (we'll call him Mr. Asshole) who was "sponsoring" the gig (his music store's name and logo was on the flyer. He was supposed to pay for the flyers and the rent of the space) made an opening band pay 50 dollars for the rent and also pay for the flyers. We thought about not playing, but a lot of kids had gone there to see us, so we decided to just piss Mr. Asshole off. You see, Mr. Asshole is a total Jesus freak, so we wrote "Satan Is Love" on the backs of our t-shirts. But it seems that we pissed off a lot of "punk" and "hardcore" kids who were there too. When some of these "punk rockers" saw our t-shirts, they took out the crucifixes they had around their necks and fuckin' kissed them! Shit, an opening band even played a MxPx cover! During our set, we started giving out stickers to whoever went up on stage and screamed shit into the microphone like: "Fuck the Pope up the ass," "I love Satan," and other anti-Christian slogans. A lot of kids who consider themselves "punk rockers" were offended 'cause we were talking shit about the motherfuckin' Pope! Can you fuckin' believe this? I mean, what the fuck are these kids doing in a punk rock show anyway? They should be at home praying or listening to the new MxPx CD. The whole point here is, what is wrong with kids these days? They're all conformed, they got their parent's values and they listen to "punk rock" bands that have jack shit to say. Anyway, after this show people started saying we were urging kids to worship Satan. Fuck, get a sense of humor, or better yet, get a fuckin' brain. "All religions make me sick."

Henrike/ Caixa Postal 245/ Barveri-SP/ 06453-970/ Brazil

Dear readers,

Okay, this is somewhat addressed to The Positive Hardcore Alliance, it is really to anyone who will read it. I am talking about One Life Crew. I'm from Mentor, OH. I live about 5 miles from where the infamous "Clevo Riot" took place with One Life Crew and the event that started all this crap. The people who put on that show are friends of mine and I can only imagine how they felt when all their hard work was destroyed by the actions of a few people. I left early. I didn't care to stick around to see what was going to happen. As much as you despise One Life Crew and their actions, even if they are dropped by Too Damn Hype, then another label will pick them up and it'll right back to step one. As hopeless as that sounds, that is the reality of the situation. As much as you can harass them and say you hate them and do what you can to make their lives hell, they aren't going to suddenly say, "Ohh...we were wrong. We really shouldn't be publicly saying all these things. Boy let's go apologize".

I feel they have no place in our scene. I saw them play locally before the album came out. I saw them gain popularity. But they never really spewed their anti-pc politics until the Clevo Riot Fest and now they just seem to be doing things for shock factor. Even now they'll go to shows and cause problems. Threaten people. And when people stand up to them...well you know what happens.

I think the real solution is to educate people who haven't yet been tainted by racist beliefs. Educate free thinking people. That's the same level that the Klan works on. They get so much publicity because of the way they operate and it causes people to think that they are the root of racism in America. That's not the case. It's the people at home sitting in front of their televisions using every derogatory word in the book. That's racism. But that's the racism that we don't see on TV or in the paper. I'm sorry this letter is getting on the long side but I think some of these things need some depth. I'm disgusted myself that we just can't rid the world of One Life Crew forever. Unfortunately, it isn't that easy.

Another short point. Zine reviews. Issue #4 of my zine, *Eyecandy*, was reviewed in MRR #176. (I sound like every other idiot at this point). I understand that not everyone gets a good review but why does everyone get a mediocre or *bad* review? Are there that few good zines left? It seems everyone I send copies to loves it except for MRR. Unfortunately for some reason, every other zine who reviews my zine, doesn't actually attract any people to ordering a copy for themselves. I think zine reviews (and reviews of all sorts) should be rethought by the reviewers. The idea behind things is "is this a quality product?", "Would I want to buy this?", and things of that nature. Criticisms are good as long as they are used properly. Sorry to sound like I am bitching. Thanks for your time. Send a stamp for a catalog to:

Microcosm Records/ 7741 Ohio St./ Mentor, OH 44060-4850/ or microcosm5@hotmail.com

Microcosm person,

You sound pretty defeatist on the OLC thing. Of course, we can't just get rid of bigots/assholes, in the scene or the bigger picture; but we can (in this instance) withdraw economic support, both from them and people trying to make money off of them (i.e. their label). We can let people know what they're really about and that it has no place in the d.i.y. punk/hardcore scene.

Going through the zine reviews in #176, I counted 39 zines that got good reviews, 35 that were middling, 8 bad reviews (including yours), and 8 that just got listed. I definitely got the idea from reading Leah's review that Eyecandy *#4 was not necessarily a "quality product" and that I probably would not want to buy it. Reviewers here (and at other zines I'm sure) see a lot of zines (or records or whatever) and a great many are not quality products. Even still you can see good reviews totally outnumbered bad ones. So yeah, I think on this issue you are whining over nothing. Jeff M.*

MRR,

I am writing in response to the comments to Felix Havoc in issue #176. Before reading these letters, I had not read his columns, but because the letters interested me, I went back and read what he had to say.

In reference to the 1st letter and how political bands are "no fucking fun—who wants to be preached to," and "know[ing] what [one's] political beliefs are + ...not needing to be... reminded," I have two comments: 1. I do somewhat agree that some bands take it too far, where they are too demanding on the listener, and at times derogatory. But on the other hand, how many bands really take it this far? Do all political oriented bands deserve to be stereotyped as such? And what's wrong with introducing ideas that someone may of previously been ignorant to? I'm sure that the writer of that letter may be "confident" with his beliefs, but one must recognize that: 1. A lot of people are not, and could use the direction; 2. Just cause one holds certain beliefs, doesn't mean that there's still not room for further enlightenment; and 3. The writer of that letter's beliefs probably were formed in some part by ideas promoted by some type of political band.

The same letter also went on to say how the writer didn't want to learn about political history or philosophy, that they're "fucking silly" and have "nothing to do with everyday life". This is the comment that really took me back. They have everything to do with everyday life. First off,

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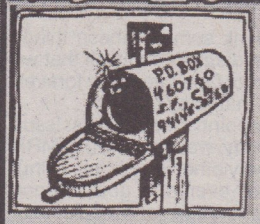


without knowledge of the philosophy behind politics, how do we ever expect to understand it? And without knowledge of the genealogy of events, how can we ever expect to influence the change of the future? It's this very knowledge that allows those in power to remain in power, they know what happened in the past, and even more important, why. With this knowledge, they are empowered to in some ways plan out and predict the future course of this society, and without it we, not as punks, but as humans, will just remain their puppets. It has everything to do with everyday life. Finally, in regards to the writer's comment on enjoying MRR being less political than in the past, and that if people want more they can go elsewhere, I have two reactive thoughts: 1. Although people can go elsewhere, MRR is in some ways the "establishment" that Havoc proclaims it to be, and as such has much more influence than other zines. Because of this influence, I feel that MRR should continue to use it to promote ideas and critical thinking, and utilize the power they have to help better people, and in turn, our society; 2. MRR is a much more widely read zine, and can reach the ears of people who have not heard these ideas before, whereas the mentioned zines are primarily read by people who already identify themselves with the presented ideologies. Thus, MRR is a great introductory vehicle to promote radical thoughts.

My last note is on the second letter. I do agree with the writer on two of his main points: 1. Havoc may be living too much in the past, but then again, in some way or another who doesn't. Some more than others, but we do learn from our past. Just some food for thought; 2. "Punk rock is all about creating something new... about living in the present. About reality." Agreed. But with recognizing this, we must also recognize that we don't create something new without thinking. Just listening to the music is not enough, that alone will never "[create] anything new." That's what makes this scene special, is that it's not just about the music, which is why it saddens me to hear the writers closing comments, about the future and how "the real punks will be listening to new music." I hope that's not all that "the real punks" (whatever that means) will be doing.
Doing the best I can,
Danny Twelve, Cool Guy Records/ 10140 Gard Ave./ Santa Fe Springs, CA 90670

Oh god damn,

I just finished reading letters to the editor in #175 and these arrogant comments from most of these bicycle people make me want to *puke*! They think since bicycles are "enviro-friendly" they are the greatest thing since reservoir tip condoms. The thing that annoys most motorists is the herds of bicyclists with absolutely no regard for traffic laws, or common courtesy in general. For example, a year or so ago, a herd of these buffoons tied up a busy 4 way stop intersection during rush hour, instead of stopping & taking turns, like any other vehicle is supposed to (and Tennessee state traffic law says) they proceeded to flow through the stop sign with the speed of a three toed tree sloth, making rude gestures at drivers...Where is a cop...nah, *a shrapnel bomb* when you need one! But I did actually have the gleeful experience of seeing a state cop pull over this dork who intentionally rode a bicycle through a red light (and was almost hit)! There has been some discussions on local talk radio about requiring license and registration for bicycles... A *damn* good idea. I have heard the lameass argument "My parents / I also own a car and pay road taxes"...so fucking what? I own TWO vehicles (a nice van and a shitty VW beetle) does that mean I only have to pay taxes & registration on one of them? *Hell no it doesn't!!!* Sure, there are responsible bike riders out there (like Jeff Headrick, see letters #175), but they seem to be few and far between, and to suggest that a bicycle is a viable substitute for a car is downright *ludicrous*! And just what is *wrong* with a nice, luxurious car? If you do choose a car, why should it be some tiny econo-shitbox? Yes, I own a VW super beetle the *only* thing it has is a CD player (I ended up with it in a trade) but I think it is basically a shitty, uncomfortable car, that I would *never* choose to buy. I much prefer my Dodge Caravan LE with CD and cassette, electric everything etc... I live about 15 miles (or so) from work, would you like to ride that every day on a bike (in hellish hot or cold weather)? Ahhh... Just push A/C or Heat on the dash... And I also can't think of a *single* friend who lives closer than 10 miles away... *Everyone* doesn't live in the inner city like most of the pro-bike crowd seems to! And to top this off, without cars, I would be *unemployed!* (My main business is repair and installation of car audio & electronics) .
Jeff Tallent/ JTder@bigfoot.com

Dearest MRR readers:

I missed MRR #172 so I was not able to read Mykel Board's article against bicycles. But I did get the chance to peruse the resulting letters in #175.

You whiney bike riders, you are just jealous because you cannot afford a car. So what if cars take up huge amounts of space. Who cares if it requires a highly centralized government and massive economic resources to support all the infrastructure, administration, law enforcement and emergency medical services. I do not care if countless numbers of people are crippled or killed by cars every year because cars are COOL.

Furthermore, I do not want to be out riding a bike, stop at a traffic light right next to another cyclist, and actually have to talk to them. They might be an attractive member of the opposite sex and I might end up sleeping with them. Yuck! No, I would rather live a *cool* life locked inside a car.

Please observe: "Above all, it is the young who succumb to this magic. They experience the triumph of the motorcar with the full temperament of their impressionable hearts. It must be seen as a sign of the invigorating power of our people that they give themselves with such fanatic devotion to this invention, an invention which provides the basis and structure of our modern traffic." - Adolf Hitler (This is real!) Are we suitably amused?
Thom Heppleston

P.S. E-mail nudes to: fettucini@v-wave.com

Hello Mark Magrill (from the Dropouts),

You lying bastard. Yes, I admit I was a drunken twat on the day of question in Birkenhead and also that I played like a drunken twat and as result, it was a very poor performance, and for that I sincerely apologize to the people who came to see us. But where did you get this bullshit from that I "kicked the fuck" out of the landlords daughter of the pub, you cunt. When the fight broke out I pushed her out of the way to see if my friends were all right. I know that I shouldn't have but I wasn't seeing straight, to her I apologize and hopefully I'll see her in person too.

So why the fuck did you lie first about me "kicking the fuck" out of her and then about me getting beat up outside the pub and left there by the other members of the band, Ross, Jock and Colin. I had a fight with some guy outside the pub because he wanted to (hence he took off his top) and nothing got serious, just a little fight. But you go and blow it all out of proportion. After the fight I said my good byes to the band and stopped at friends in Birkenhead which I had prearranged weeks before. So I've come to the conclusion that the only reason you would lie is that it's personal, you twat. I look forward to meeting you sometime soon. Have a nice life shithead. Cheers,
Scott G.B.H.

P.S. Cheers to whoever borrowed me their drum kit that night as I was not very sociable and couldn't play too save my left buttock (I've only got a left?). Anyway, cheers.

MRR,

Re: The John Cougar Concentration Camp interview... Chris from John Cougar says that the San Diego scene sucks? Well, who am I do disagree?? I swear, one can't walk into a music store (college-area Off the Record, or a very few select Music Traders excepted) without getting the evil-eyed "oohh, punk *rock*" stare (not that it matters anyway; those preppie dipshits usually look like rejects from that "Empire Records" movie). Places like Soul Kitchen and Café Mesopotamia have all closed down, the UCSD Ché Cafe is pretty unaccessable to those of us without cars, which leaves the only all-ages venues open as the monopoly of SOMA or the "maybe we'll put on a gig, maybe not" Showcase Theater.

As for the political scene here, there *used* to be a chapter of ARA here, but since the local police brutality protest, I haven't heard of any meetings. Also, it could be a case of me not being "inside" enough to hear of any meetings, but what of Food Not Bombs? AYF? All this in a city that birthed McDonald's, housed the Republican Convention, has a mayor that is a Thatcher clothed in "moderate"; and contains one of the largest military bases in the nation. Where's the rebellion? In a recent article in the "Union-Tribune" about our mayor trying to create a 12-hour (!) school day, she was quoted as saying "Prisons are open all day, I think schools should be too". I can't believe that kids aren't standing up to this shit!!

As for Chris's remarks about people not dancing, well, there have been a few exceptions, but for the most part, it would certainly be nice if someone did more than bob their head once in a while. If dancing *does* occur, it's usually some jock-mosh done by some fuckhead from SDSU who gets his jollies by beating the cum out of "faggots" while watching the latest SOMA fratband (or Christian band; SOMA has it's share of those, too). Look, I know it sounds like I'm being somewhat judgmental. Sorry. It's not to say that there aren't any good bands in the area, just that they don't play that often, or that if they do, their playing options are pretty limited. If you are a member of Second Class, the Commies, Spazboy, the Neighbors, Wingdilly, Dodgeball, John Cougar Concentration Camp, the Worthless, the Beautiful Mutants, or any others that I may have left out (there are probably plenty), please pat yourselves on the back for at least being halfway decent and maintaining a semblance of a scene. I'm bored. How are you? I'm young. You're young. What would you rather be doing? Yawn, fucking, yawn...
God Jr./ 7137 Mohawk St./ San Diego, CA 92119

P.S.—Bitchin' and moanin' aside, all you local drunk punks oughtta try out this local indie brew. It's called Brewer's Union, and it kicks the fuck out of any national brand! ! ! !

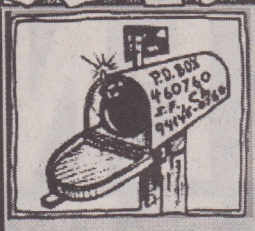
Young San Diegan,

What kind of organizing are you *doing? Are you dancing or setting up shows? Put up or shut up, eh? Jeff M.*

Dear MRR:

I've been reading this zine on a somewhat steady basis for the

Letters



past 14 years and all in all I'd say it's one of the better zines around these days. Lately, one of the things I read first is the "Talk, Talk" column by her worshipfullofshitness, Anne R. Key.

Now I know that whoever writes that column stretches the truth a bit in order to make it more readable because the truth is probably boring. How many punkers really care about Warzone, Sick Of it All, Fat Mike's problems with the DMV or straight edge transvestites on heroin? Not too many, I'd imagine. Even more importantly, who the hell would want to read about me?

I'm Scared of Chaka's roadie Mike (aka Buck W-Y-L-D-E). At least they could've spelled my nickname correctly. I did go to Europe with them, and more recently, Japan and if Janelle thinks that I look like Benny Hill driving a van, then so be it. I can accept these things because they are true... to certain extents but come on folks... bestiality magazines in Amsterdam?

I don't remember buying any porno in the Netherlands although we found some good stuff in Germany. The sex thing... well whatever. Sometimes you meet that special lady. Sometimes she doesn't ask for money afterwards. I don't stalk young girls on the internet, though—my mom won't let me use her e-mail 'cuz she caught me looking for the naked Teri Hatcher web page.

The fight in Chicago was not over that fine publication *Barely Legal*. It was over what movie to see and whether or not Mordam sells SoC CDs to Hastings. They didn't have any.

After a lengthy discussion with Yanul we determined that the perpetrator was indeed an inside informant! Who could do such a dastardly thing? Who was privy to that type of sensitive info? It's not cool to pick on the fat kid so I beat up Garth Potential to make him 'fess up, but he swore innocence. I went looking for the other punkers in town and then it occurred to me... aside from there being none, nothing was mentioned of Pete's (aka Sticker Guy) follies... hmmm.

'Fess up Menchetti! I know you wrote those things so I'd be distracted long enough to quit teasing you about your bicycle revolution. By the time I caught on, you were already hiding in Florida! Think about it folks: Pete wants us to buy bikes so we can buy *Critical Mass* and *Your Car Sucks!* stickers to put on them. Pete is trying to take over punk rock. I read through the issue and found Pete in the letters section and in an interview. What's up with that? Will Pete become the next Brett Gurewitz? I'm on to you Yeti... and I am going to tell the world!

In all fun and games though... my mom might see that issue... Jesus Christ! It was cool to see Word Salad, Eyeliners and SoC all in one column although I'm not aware of a split 7" unless it's gonna be on Science Project. These bands, as well as the mighty Logical Nonsense, are all distributed by Mordam and their respective labels. Buy everything from NM bands you fuckers... and to Anne R. Key, everyone knows that the mail order bride thing is a scam. They swindled $250 from me. Write to me and maybe we can meet for a drink one day so you can get your facts straight.

I'm glad to see Brian GTA's column. When is the Jerry's Kids CD coming out? Oh, and to Sheri Gumption: if you're gonna give recipes, give them cool names like "Smash the Plate Fried Rice" or "Anarchy Almond Cookies". Sayonara!

Buck Wylde c/o Scared of Chaka's Petting Zoo/ 2118 Central SE/ #28/ Abq, NM 87106

Dear Maximum,

In response to the Stratford Mercenaries interview: I believe that Steve Ignorant's heart is in the right place when he gets into the issues of sexuality and racism, but to say that a Rock Against Racism show is patronizing is just plain fucking ridiculous. Sure, it may have had some money behind it but probably not enough, considering the support and money for a major label punk band was probably three-fourths less than they receive now; which is more than enough since I haven't heard of any stories or truths about Green Day or Bad Religion raising awareness for animal rights or anti-racist benefits. When Steve slags people for overcompensating it makes him look like a pretentious asshole and a fucking sell-out to his past ideals. There is enough of that post-nineties anti-awareness trend in people's consciousness, because it's a lot more *convenient* to live an apathetic life for morons who can't accept change and turn themselves into one because it's trendy. Racism and sexism are not dead issues, if anything, they are becoming more prevalent due to mainstreaming that never gives its viewpoint. Punk was against sexuality because sex had become a sick marketing tool used to exploit men and (even worse) women. As far as I see it nothing has changed. If you dare, look at models, look at the videos, people don't want to respect the other sex. When Steve talks about sexual liberation I personally think he's an idiot because the media is using sex to exploit men and women even worse than before. Dick is another word for asshole!

Lovingly,
Joey (Smith) First

Joey,

Being aganst sexuality because it's used as a "sick marketing tool" is like throwing out the baby with the bathwater. How about spending less time in front of the television, corporate media, garage records (oops), etc. and more time exploring some d.i.y. sexuality. Jeff M.

MRR,

In MRR # 176 you printed a letter from Steve Kingett in south west England, and it's letters like that that will harm the UK punk & hardcore scene. What the fuck do you mean by "Steve Ignorant hit the nail right on the head when he says there isn't a punk scene in Britain anymore." Oh, so what the fuck are record labels like AWA, Flat Earth, Subjugation, Refusnik, etc. doing, putting out dance music? I think not, and what about the bands like Scatha, Suffer, Stalingrad, Minute Manifesto, etc. playing shows across the UK for petrol money through d.i.y. promoters like Just One Life Collective, S.T.E. , El Sub (and once again the list could go on).

No wonder bands don't play the UK when coming over to Europe when you have people writing letters about something they know nothing about. And on a final note, if there is no scene in the UK, how come bands like MU330, Frodus, Refused, Abhinanda, J Church, Avail, etc. have all played and they either came back or are coming again in 1998. Thank you for your time,
Darren/ PO Box 2804/ Brighton/ BN2 2AU/ UK

Dear MRR,

In MRR #172 an interview was run with my band Yellowskin. I did not know the interview as going to be in MRR. I don't mind (obviously!) But I would just like to add for those who didn't read it that a lot of it was misquoted and edited down making us sound like we said things that we actually didn't and our email address isn't actually ours but that for a record company we did a bit for, to contact us it is better to write to the below address and the email (originally wrong) is iyfrec@aol.com. Thanx for your time, Greg.
Yellowskin/Pigman Records/ c/o Greg C. Pearson/ 35 The Leys/ Clevedon/ North Somerset/ BS21 71Q/ England

P.S. Any one wanting a copy of the new Pigman distro list should write now also!

MRR,

Though I have great reservations about writing a letter in defense of Joe Queer, who I consider a leader of this new wimpy poseur-punk movement, I feel I must. In Tim Yohannon's column in MRR #176, I feel you were totally ridiculous, irresponsible, and off-base in turning Joe Queer's comments into a big racial stink.

You were angered by Joe's statement that "George Tabb is a rich Jewish guy," and said that he must be a "fucking bigot at heart" for writing a statement like that . You neglected to mention that George Tabb (another leader in the bubble gum/softcore punk movement) constantly refers to himself as a Jew. He talks highly of "jew-core," holds "Jewish Christmas shows," and constantly paints himself up to be the stereotypical "cheap jew". George Tabb's image revolves around being a "Jew". From this, do you assume that George is a hateful bigot against himself or has an inferiority complex? No, of course not. You merely use the race card in any instance possible to discredit someone.

You go on to call Joe Queer racist, sexist, and ageist and say, "Whatsamatter, didn't want to go for the homophobia, too?" He's in the friggin' Queers, for shit's sake. How much more homosexual can you get than being in a band called the Queers? Joe Queer should be criticized for being a rock star, a corporate suck-up, and for playing sugar-coated watered down punk rock, not for being a "racist."

I recently sent the latest copy of my 'zine *Raw Sewage* to MRR for review It is a parody on the state of race, sex, and homo issues. Though MRR has been fair to me in the past with music and print reviews, I'm curious to see if this will be ridiculously cast out as "hateful, racist material." I'm glad that MRR chooses not to promote or support racist events, issues, and causes. That would suck if you did. But as a fan of MRR for many years now I ask, won't you, fuckin' loosen up just a bit? My band was once banned from ABC NO RIO as racist for making fun of Richard Simmons!?! Please don't be phony race witch hunters like them. Thanks,
Rahne Pistor c/o *Raw Sewage* 'zine/ PO Box 221/ Delaware, NJ 07833

Dear Rahne,

I feel Tim was right-on in his statements in the last MRR. If you read the whole interview with Joe Queer, you could see that he was speaking with malice. Period. Malice can easily become racism, where humor, is, well, humor. If Joe had a problem with the Lookout fiasco, and wanted to slam me, there were better ways. Calling me a rich Jew just perpetuates a bullshit stereotype.

Now, Rahne, when you write I am "another leader in the bubblegum/softcore punk movement", that really pisses me off. Everyone knows Furious George is a Disco Band. Punk? Ya gotta be kidding. Village People Forever,
George Tabb

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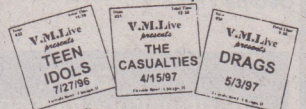

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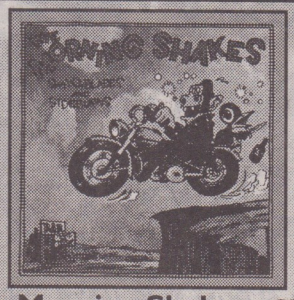

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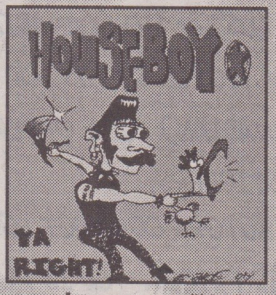

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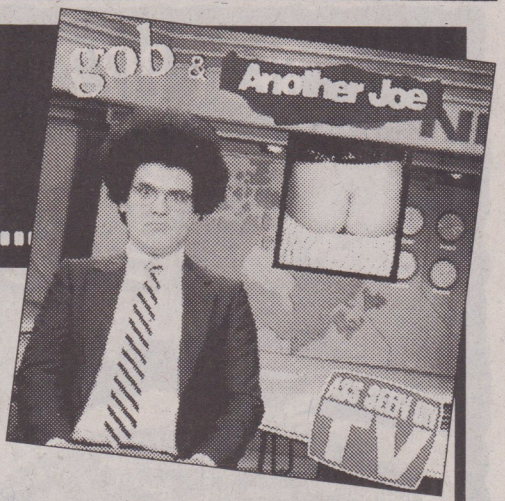

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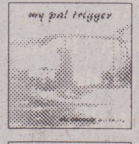

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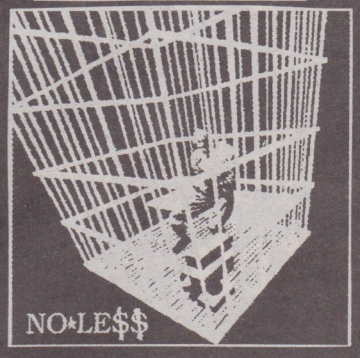

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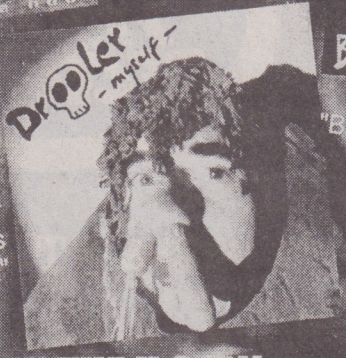

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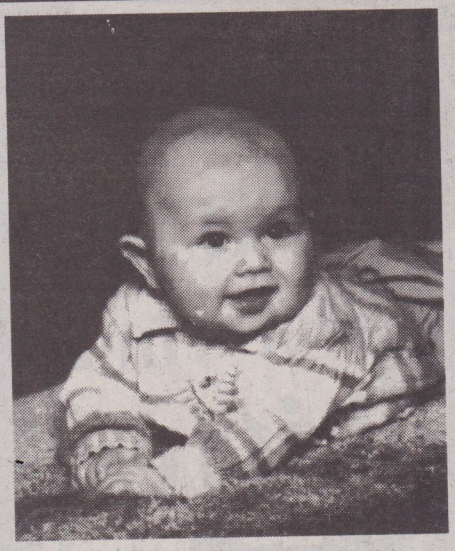

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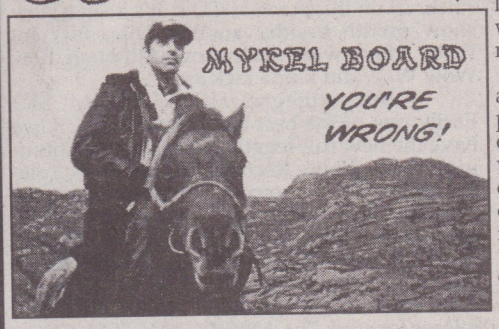


Strip me of my political power. Take away my right to vote. These will not limit my freedom as long as you don't deny me the right to spend my money as I like. William F. Buckley

Ok buckaroos. This is the economics issue. As thrilling as the dribble passing through my urethra as I realize I did not, in fact, shake off the last drops.

Economics: a pseudoscience that looks at a country filled with starving people and calls it a "success" because something called a "gross national product" is bigger than it used to be. Gross!

I don't want to write about world economics. I'm sure someone else will tell you about the evils of the World Bank and the International Monetary Fund. Even the Pope has criticized banks for living off the flesh they impoverish. The Pope! Jezus Fuckin' Christ, who's next?

Of course those are big problems, but readers here already know about them. I'm not going to preach to the converted. That's The Pope's job.

Instead, I'm going to tell you how to spend your money. More than that, how to make it, keep it and use it in the best way. First, we've got to decide what "best" is. Here are my criteria.

1. ***Minimal work.*** I've spilled gallons of ink on hundreds of trees worth of columns talking about the evils of work. I'm sure I'll do it again, but not here. Right now, take it as a given. The less work you do, the better. By work I mean "having a job." I mean slavery that requires you to be at a certain place at a certain time in exchange for money.

2. ***Minimal destruction.*** An occupation is "productive," if it makes one thing out of another. Any productive occupation is destructive.

To "make" something, you need to take something natural and change it to an unnatural state. You have to use energy in that change. You have to destroy materials (burning coal, wood, oil or polluting water with radioactivity) to make the energy. You also have to destroy something to get the resources in the first place. The more resources used, the more destruction that takes place.

3. ***Maximal fun.*** This mean that what you do should be fun. If you do it "to be good," or "out of sacrifice" it won't last.

Bob Black said, "Any revolutionary who is to be counted upon can only be in it for himself. Unselfish people can always switch loyalty from one projection to another."

Just look at the folks who've switched from Commie to Nazi, Radical to Republican. They embrace their new philosophy with the same fervor they embraced the old one. It's easy. They're not fighting for something that affects them. The urge to "do good" can find its outlet in the nastiest of causes.

4. ***Minimal jargon.*** If I hear "capitalism," "socialism" or "libertarianism" once more, I'm gonna shit. People get so wrapped up in labelling and name calling, they loose sight of the real world. It doesn't matter what you call things. It matters how they work, or don't.

5. ***Maximal freedom and knowledge.*** These are my particular biases. They are what is important to me. If you're interested in something else, fine. Read another column. But my basic values are those. If something makes you smarter and freer (but not at the expense of someone else), it's good. If it makes you dumber or less free, then it's bad.

****

OK, now we've got the ground rules. Let's look at the game.

1. ***Think about the situation, not the name.*** How many times have you heard people argue something is good or bad because of a name?

"Yuck, that's PC."

"How could you? That's capitalistic."

"Only a feminist would say that?"

"You sound like a Republican?"

It's easy to dismiss another point of view without considering it. Just paste on a label and dump it in the trash. It's convenient for boring conversation, but it won't help you live your life.

Start a business. Work for yourself. So what if it's capitalism. If you treat people well (customers, the competition, people who work with you), then you've gained freedom. Don't worry about the name. If you get rich off it—without doing any damage, CONGRATULATIONS.

It can be done. Fat Mike is doing it right now. So are a lot of others.

There is nothing wrong with making money, as long as you do it morally, with consideration. It's even better, though, to live without it, or with a minimal amount. How?

2. ***Banks are your friends.*** Banks want to give you money. They count on the traditional American fear of "having a debt hanging over your head" to get you to pay them back. They freely give out credit cards to build up your debt. Then they count on your guilt to pay it back.

[It's probably illegal to suggest you intentionally cheat the banks. I'd be the second-to-last person in the world to advocate something illegal. If anything I say here *is* illegal, then I don't advocate it and it's for information purposes only. Right?]

It's easy to get a credit card. If you're a student, the banks are crying for you to graduate owing even more money. Call up American Express, the easiest to get because you have to pay $55 for it. You also have to pay off their charges all at once. Once you get an Amex, though, it'll be a breeze to get the others. I get offers every day.

Not only that, most credit cards give special rates if you "transfer balances." What this means is that you borrow money from one credit card (at a lower rate) to pay off another. Sound like free money? It is!

How long you can keep paying one credit card with others is a matter of hustle and ingenuity. It's fun. When it gets to be too much, you declare bankruptcy. Within a year after, you'll get your first offer from *another* credit card company.

3. ***Hunt and fish*** Hunting and fishing are two of the most ecological and environmentally sound activities you can engage in. Provided you eat what you kill, these activities are quick, fun, and immediately useful.

By avoiding horrible factory-farming products, you refuse to participate in the bio-engineered, over-injected, slaughterhouse horror of modern animal farming. You go directly to the food chain. You join it like any other animal. You kill a single being, like a lion downing a gazelle.

What about growing your own food?

Even if you want to spend the time and effort doing this (not fun), you still are environmentally destructive. You must use land. You have to pull weeds or clear forests. You destroy more nature than any food you eat. Killing an animal in the wild does minimal damage. Destroying wilderness is permanent.

Organic farms destroy much more than responsible hunting and fishing. Vegetarianism is destruction. It's amazing how many people avoid the logic of this truth.

4. ***Don't recycle.*** I've already written how recycling is a scam. Since most MRR readers stop buying the zine when they're old enough to shave, it won't hurt to repeat it.

Recycling is a scam to make consumers feel less guilty about consumption.

"Oh, I know consumption is bad for the planet," they think, "but I can still buy lots of stuff, because I recycle."

It's Friday morning, 5 AM. I'm dreaming about a slim oriental, lips against my nipple, slowly nibbling. The smooth beauty begins to work southward. A trail of saliva runs over my chest hairs. There's a faint whirring in the background.

As that pink tongue reaches my navel, the whir becomes a rumble. It wakes me from my dream. It's the goddam recycle truck picking up newspapers and magazines from last week's consumers.

Now where does that truck's oil and gas come from? Where does the energy come from to break down that paper? Where does the water come from that mulches that paper? What about the bleach used on the old paper to make new paper?

"Recycling is good because it creates jobs." say the mayor and the governor.

More jobs mean more waste, more resources used. In plain English, recycling wastes.

Instead of recycling, reuse and refuse. Not only plastic bags from the supermarket, but everything. Bread wrappers are sandwich bags. Steel cans are pencil holders. Vitamin bottles are drug stashes.

Refusing is not using in the first place. Don't buy a newspaper with the idea of recycling. Read one from the trash can. Then leave it where someone else can find and read it.

Bring your own plastic bags to the supermarket and buy food in bulk, scooping and bagging yourself.

There's a greater kind of reusing that's lots of fun. New York City just introduced an environmentally destructive Metrocard to replace reusable subway tokens. The advantage of this card is that it allows free transfer between bus and subway. Tokens do not. This brings me to the next piece of economic advice.

5. ***Redistribute: that is hustle and scam, and encourage others to do the same.*** When you use the last trip on your Metrocard give it to someone waiting for the bus. Every time you ride the bus, get a transfer, even if you don't use it. Give that transfer away when you leave. It's a small start, but a start.

The goal is to develop a scam culture. A society where everyone looks for a way to do things free. Without working.

I give change to bums, the ones who only ask. I don't give to street musicians or entertainers. They WORK for their money. That is not an activity I want to encourage.

Instead, encourage slothfulness. Work as little as possible. Figure out how much you need

COLUMNS

and stop working when you make it. Don't become so attached to your job that you're afraid to lose it. Take risks.

Be careful in hustling and scamming, though. Choose your targets. Not every little street seller and mom and pop store is the enemy.

It's Wisconsin. There's a flea market with some punks selling books on a table. Nice stuff, like Paul Krasner's autobiography and lots of Charles Bukowski.

"Wow!" I say, "I only wish you had that new Dennis Cooper book."

"Is it at Barnes and Nobles?" asks the one with the least piercings.

"I wouldn't know." I say in a self-righteous huff, "I never go to Barnes and Nobles. They're evil, putting small bookstores out of business. Also, they dictate to publishing companies, censoring what they don't like. I'd never shop there!"

"We shop there," says the Crusty, "but we don't pay."

Yes! Yes! Yes! Of course I'd never actually say *Buy from the little guy. Steal from the big guy.* That would probably be illegal, but it is an ecological and a completely non-governmental way to redistribute wealth.

Copyshop employees sell a hundred dollar's worth of copies for five dollars. Burger flippers flip extras to bums on the street. If the government takes away welfare, people like you and me can put it back.

King Missile had a song, "Steal Things From Work." As long as you're making less than the boss for the same hours, as long as she owns and you're chained to the clock, it's not stealing. It's compensation.

The solution to the economy? Live free! And if you can't live free, live as cheaply as possible, and help others do the same.

ENDNOTES:

—>*When you're my age dept:* When I saw the Lynchburg Virginia return address, I figured, who else but The Moral Majority? I was close. I got a cover letter from Jerry Falwell, but it's an insurance policy! Offering discounts on glasses, hearing aids, and drugs by mail, Falwell is pushing the Providian Prescription Plan. And, you'll be pleased to know, "a small portion of the profits from this plan will be contributed by Providian Services Inc., to help in the support of our ministries." As part of the convenience, there's a toll free number: (800) 242-0610. Not that I'd suggest calling it for any other reason than to sign up. Right?

—> *Still a (partly) free country dept:* So far I've got Montana (home of the FREE MEN) South Carolina, New Mexico and Ohio. These are all places you can buy MINI-THINS, the original ephedrine formula. I can't get it here in New York. Ah well, at least they haven't banned smoking in bars... yet.

—> *Just what the world needs dept:* Can it be the LETCH PATROL of the 90s?? Well, take a well-oiled publicity machine, costumes, fireworks, humor from colon to nostrils. Stir in a ton of fun. Add a dash of idiocy. What would *you* call it? What Letch Patrol were to punkrock, these guys are to punkmetal. THE STUDS! You have been warned.

—> Former MRR columnist (who isn't?) Steve Beaumont has moved to more calorific ground. You can visit his website at: http://www.WorldOfBeer.com Tell 'im I sent ya.

—> *Why I like Kwansa dept:* Here's a bunch of guys that took the CHRIST out of CHRISTmas. They decided to move in from the ground up and make something new. Instead of chompin' on the dregs of the past and calling it culture, they just built up a new one. It's my favorite holiday.

I saw something similar in Japan with the Ainu (sort of Japanese Indians). Their culture was suppressed for so long that much of it was destroyed. When the suppression stopped, they decided to build a new culture. They took some old traditions, added some new ones, picked a couple good days and made some holidays. Cultures should not be static. They should constantly be recreating themselves. It's great to see it happen.

—>*Health News We Like to Hear Dept:* on December 22, 1997 Reuter's news service started a report this way:

NEW YORK (Reuters) - The more orgasms a man has, the more likely he is to live longer, according to a study of middle-aged Welsh men, published in the British Medical Journal.

Of course there was a lot of dissenting opinions among the medical establishment, but I'm not one of them. I'm going to live to be a thousand!

—>*Wrong Band Name of the Month Dept:* While going through some promo cassettes, I stumbled on one that called out for the bandname of the month: *Mighty Morphine Pedophiles.*

Then I found out that's just the name of the tape. The band is HURT. (The same name as the Mongolian speed metal band!) Too bad.

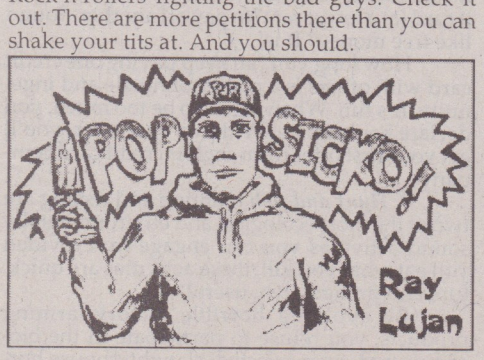
As often happens, it's hard to tell which is the record and which is the band. I suggest they switch for their next release. You can write to 'em and get a copy of their very funny tape at: Butt Dart Records, PO Box 7300, Newark DE 19714. If they change their name, they'll have a hit!

—> *Rock Objects need not be sex objects dept:* James Sain from Lincolnton NC knows I think bands with fat people in them are almost always great. He sent me a demotape, *As Fat As We Wanna Be.* He included a pic of his band FAT TORTOISE BUTCHER. Four of 'em. All over 300 lbs! I haven't heard the tape yet. I just hope they're as good as they look. Too bad critics will take the easy way out and just say HEAVY! More fat bands, yeah! Send a buck or two for the demo tape and a picture to: F.T.B., c/o James Sain, 701 Louise Ave., Lincolnton NC 28092

—>*Who Me? Dept:* I get an application to join *Small Etc.* (c/o J. Meisler, POB 610294, Bayside New York 11361-0294) It's "the club that encompasses all definitions of being small." I had visions of orgies with small (in every way) people. A stupendous idea. For starters, you can fit a lot more small people in the same space as a normal size orgy. Ah variety!

Unfortunately, the club is more of a homo dating service than a group with socials, discussion meetings, and orgies. Ah well, I might try it out anyway. I'll let you know.

—> *Web Fighting Back dept:* There's is a ROCK OUT CENSORSHIP website at: www.theroc.org. Rock'n'rollers fighting the bad guys. Check it out. There are more petitions there than you can shake your tits at. And you should.



Hey folks, it's raining and cold and time to catch up on this stack of CD's. It's been a slow show month besides another Discount/Hot Water Music warehouse show. Although, Bow Wow Wow did kinda kick ass.

First up is the great HOT WATER MUSIC. Easily one of the best bands in the ol' US, we have the new full-length "Forever And Counting" on Doghouse Records (PO Box 8946, Toledo, OH 43623). Emo-core at it's very best. An awesome live band that really pours on the emotion and the power. Somewhere in between Jawbreaker and a less pretentious Fugazi, these guys crank out the melodic riffs with the greatest of ease. Another great HOT WATER MUSIC release for sure. The AMERICAN STEEL CD on New Disorder Records (445 14th St., San Francisco, CA 94103) is the best local full-length in ages. This has the punch of early Rancid and Swingin' Utters as the raw Kevin Army production really makes this kill. A band I've got to see live. Parts of this even have a Leatherface feel. Never heard of these guys but they certainly win me over with a bang here. Also in the Rancid vein is the ANN BERETTA "Nobody's Heroes" CD (206 N. Belmont Ave., Richmond, VA 23221). A five song release with some great tunes, these guys have a great hollow-body guitar punk rock thing going on with some melody to boot. Former members of Inquisition, these guys crank it out live too. A new release is due any day now from what I hear. I'll keep ya posted. The DYNAMITE BOY "Hell Is Other People" CD on Offtime Records (PO Box 220763, El Paso, TX 79913) is good raw Face To Face type pop punk. A lotta tight powerful riffing going on here. Cool pop punk from Texas, a nice change from the usual generic by the numbers wanna-be 1977 stuff from that state. Maybe there's hope for Texas yet.

The PAINTED THIN "Still They Die Of Heartbreak" CD on Endearing Records (PO Box 69009, Winnipeg, Manitoba, CANADA R3P 2G9) is cool J-Church like emo pop punk. Wordy vocals that reach for the melodies while tearing thru the quiet/loud thing musically with cool chops tossed in. Seven songs that end way to soon. Not quite as pop structured as J-Church though with it's Samiam-like tempo changes. A very strong release from this Canadian outfit. Regulars in this column, NEW SWEET BREATH have a new CD "A Shotgun Down The Avalanche" on Big Top Records (955 Massachusetts Ave., Suite 115, Cambridge, MA 02139). This guys are pretty great. I keep forgetting that. Masters of the two and a half fuzzy pop song a la Husker Du. Just enough weirdness to keep your attention and hooks vocally and musically that don't have to be pounded into your head. Every time this band plays around here it's at some "uncool" club that I don't keep track of and I end up missing them. Someday. Three full lengths and no let down in sight. Another popsicko regular, CHOPPER have a comp CD "Did You Hear That" on Crackle (PO Box HP49, Leeds, LS6 4XL, UK) of everything they've put out so far. Speedy pop punk a la Snuff and early Mega City Four, this is an essential possession for any fan of the UK pop punk scene. 25 blistering tracks. Come on you bored US pop punkers, turn to Crackle for something new or at least Mutant Pop who mail orders Crackle stuff here. Another decent UK band is ANNALISE whose CD "Always 18" CD on Pigdog Records (PO Box 43, Hull, HU1 1AA, UK) is good stuff in the latter Leatherface vein without the gravely vocals. Good powerful production too on this 6 songer.

In the more pop vein is SOUND, who have a 4 song CD "I Love You Mabel" on Gift Of Life, the label that brings you the great Yellow Car. These guys have a heavy pure pop sound a

la Lemonheads or even good Gin Blossoms. That's a compliment actually, that's the price you pay for being able to sing. Songs that could appear on your local modern rock station and be the only good song they're playing. Speaking of pure pop, the DECIBELS "Create Action" CD on GI Records (PO Box 6948, San Jose, CA 95150) is great scooter mod pop. Rickenbackers and pop songs, quite a winning combo. A must for any fan of mod/60's revival pop a la Lambrettas or the Chords. Songs about girls and even more girls. In a similar vein is the TUBETOP "Three Minute Hercules" CD on Laundry Room Records (10002 Aurora Ave. North, Suite 3371, Seattle, WA 98133). This has a 60's feel mixed with Squeeze/XTC. Hey any band that wants to be new wave pop is alright by me. Shit, I'm still waiting for a Records reunion. A good pop release. Upon further inspection, this features Mike Musburger of Fastbacks fame on drums and was produced by Seattle transplant Peter Buck. The ATOMIC NUMBERS "Flying Machine" CD on Brave Records (PO Box 4009, Ann Arbor, MI 48106) is decent pop stuff in the Elvis Costello vein with a little Pixies influence. A good kinda slick 7 song disc. Also in the mostly pop vein are the two latest Shredder Records (75 Plum Tree Lane, #3, San Rafael, CA 94901) singles comps. "American Underground '96" and "American Underground Early 90's". Two great comps of pop punk, pop, and indie pop that are well worth your money for the 16 singles collected on each of these.

In the girl singer vein, we have local faves ME FIRST with their first full length "Awful Friendly" on Broken Rekids (PO Box 460402, San Francisco, CA 94146). A great poppy punk release in the Muffs/GoGo's on speed vein. Wait the GoGo's were on speed or I guess it was coke. What the hell do I know I'm straight edge. Anyways, a strong full length with a re-recording or two and a ton of new songs. Keep an eye out for these gals as they plan to hit the road more I hear. And don't get them mixed up with the Fat Records goofy cover band. The AMERICAN MEASLES "Shover The Cupcake" CD on Aquabug Records (PO Box 180888, Boston, MA 02118) is good stuff that sounds like the Breeders with harder vocals a la Babes In Toyland without the screeching. Anyways, a good angst pop release that has a good raw feel without getting too college rock. Besides, they thank Satan so that must say something. Tooth and Nail-ers need not inquire. Last we have the AEROBITCH "C'mon Cop, Make My Day" CD on Rumble Records (Apdo. 47162, 28080 Madrid, Spain). Great punk rock with an Avengers gone hardcore feel. A spanish Loudmouths? Raw and fast yet tuneful. I've been meaning to mention this release but I kept forgetting to. Retro and original punk fans will dig this for it's power and screaming passion.

Well, that'll do it for now. Next time I'll tackle some re-issues I didn't get to this time around

There is a very fine line between criticism for the sake of improvement and talking shit or tearing down- we all know this. I am going to be pushing that boundary a little bit here. This is the economics theme issue and, fortunately, the bulk of the content is not directly related to punk rock. That, however, does not apply to this column.

This last December, I went to a fest which was poorly organized and a horrible example of punk rock as a force. But, during the fest, I also experienced the best sides of punk - the part that actually makes it a community, like cooperation, mutual aid, respect. I debated long and hard whether to use my privileged position as a writer for this large-circulation magazine to expose all of the bad parts of this fest, because after all, I do have a slight advantage on this matter. The overriding feeling in this debate came to be my belief in personal responsibility, though more specifically, your personal responsibility to the community that you choose to participate in.

One part of me really wants to ream this guy for all of the things that he did that made me angry. Not paying bands, paying some bands too much, whining about losing the security deposit (when it should really be included as a cost) and losing money when no one took responsibility to make sure the people coming in had paid the inflated door price. But it really wouldn't be fair for me to do that and the criticisms I make of this fest organizer and all others should be somewhat universal (ie, apply to everyone).

In this case, the argument that I propose is that there is no fucking reason for a fest to lose money or for it to not otherwise be successful. Punk Rock, as a community and as a collective mind, *knows* how to make fests happen with rousing success. We know how to put on fests that are well attended, that make a lot of money to benefit both bands and organizations, that are fun and that most importantly, inspire everyone who attends.

What I was saying before about how when you take on something of this nature your responsibility to the community that you choose to take part in plays a huge role. My biggest criticism of this fest and the same criticisms people have of large zines like Maximum, and that is whether you like it or not you do have some responsibility or obligation to the scene. You can't pay some bands $700 and some bands nothing without a reasonable explanation. You can't do whatever the fuck you want, and this fest is not a realization of your fantasy show. I know this is punk rock and we all want to say "fuck you", but it just doesn't work like that. It's taking advantage of all of the things that punk rock has given you, taught you, and enabled you to do. Punk rock as a movement is something that empowers people by giving them the tools to make things happen, and manipulating the scene for your own private gain or pleasure is really, well, disappointing.

So the first point is that a fest is something that goes beyond yourself. It is the manifestation of a community, and it does not and will not revolve around one person. This means two things. It means you can pick all of the bands you want to, but you have to pay and treat them fairly. And secondly, punks have a lot of power and control issues going on. You cannot put on something as big as a fest alone. You cannot have your hand in every aspect of the show because that is exactly how you lose control. You spread yourself too thin and nothing really gets done or taken care of. You try to take care of the bands, the equipment, the distros, taking money at the door, and walking around outside to make sure a fight isn't going on. You need help. And, part of that is making sure you have people with you who you know can do the job, not people who you feel some sort of weird obligation to because they're your friends. Don't put someone at the door who isn't assertive and who isn't going to make damn sure everyone who is going in has paid.

Which leads, of course, to another complaint I have about punks. Sometimes we're so hell bent on anti-authoritarianism and such that we mix up things like assertiveness with control or authority. Yes, you have to *make* people pay at the door, but both you and everyone attending the fest (or show) has this kind of tacit understanding that some kind of money exchange is supposed to take place at the door. Enforcing this is a good thing because of all of the reasons that the tacit understanding exists in the first place. We all know it costs money to rent a place. We all know that bands need to get paid. You are not coercing anyone or pressing your will upon them. There is nothing wrong with being assertive, or being in control.

Most of all, my biggest complaint is organization. If you're going to take on something of the magnitude of a festival, make sure you can do it and you can do it well. If the show is supposed to start at 3 pm each day, make it start at 3. Make sure the equipment is there and the doors are open.

And, like I said earlier, I am usually very critical of fests which put ALL emphasis on the music and none on anything else. I have a lot of theories about fests, mostly falling under the umbrella idea that fests are a tangible experience of our community, of many people who normally interact across cities and states being together face to face, all in one place at the same time. That is why there needs to be more than music involved. Because our community is not, and should not be just about music (even though we can all agree that music dominates and has a special place in our scene, whether we like it or not. The tie that binds). That's why I attempted to cause such a ruckus at the Detroit fest last year, because I want punk to be real and concrete. I want to community to exist beyond the records, and I can't let a fest go by without trying to *capitalize* (excuse my french), on the opportunity for interaction, and the opportunity to play out my ideals about punk rock in real time.

All I wanted to do here is point out some things he could have done to fix his financial problems and to make things better for all of the bands/people who were involved financially (this doesn't even touch on my criticisms of fests which do not allow for adequate or even enough time/space for non-music related activities). I'm doing this both to encourage people to do fests and to do them right. Like I said, there is no excuse. If you can't do it find someone who can and pick their brain. Put aside your arrogance and ego for a minute and ask for help if you're not completely sure of what you're doing. DIY, do it yourself, DOES NOT always mean that you literally have to do something yourself, without help from your friends.

The important thing to remember here is that punk needs to move beyond fests on to something bigger and better. We've established that we know how to do them, so let's do something better. Think Big. And remember the motto: There is always a way.

Now, the very last part of this critique of the Gainesville fest is to give credit where it's due. Way back at the beginning of this column I said this experience showed both the worst and the best of punk, and now I'm getting around to talk about the good part, which is

exactly the opposite of the example I just made.

The short of the matter is that I traveled to the fest with a band, Remington, and as expected, we had some minor van trouble in Georgia. Twelve hours from home, four hours from Gainesville, in a small town called Unadilla. Anyway, stranded in the middle of nowhere, with 9 people and some equipment, we rent a Uhaul truck and head to Gainesville. We get to the fest, beg the crowd for support, sell a lot of merchandise, and miraculously through some weird series of coincidences, find a ride home for everyone.

What happened is that when we really needed it, we got a lot of help and support from total strangers and from friends alike. People helped us when there wasn't anything in it for them, and that I think is one major hurdle any punk needs to cross on their way to becoming a member of a real community, to help out people in trouble because you know that one day you will be there too, and you'll need someone to turn to. If you want to relate this to my big theories about punk rock being a place where people interact based on respect and shared interest..... well, that's a perfect example.

That is the very short version and basically, thank you to everyone who bought our cookies and records and zines (and to Grace and Scott who and the miraculous foresight to bake 200 cookies the night before) or the kids who just outright gave us money, Chuck for his hospitality, all the kids in Gainesville for showing us a fucking awesome time, Discount for letting us ride in their van, and Icki for driving us home (and putting up with 9 strangers on the road for almost 24 hours).

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Book Your Own Fucking Life is not happening this year. A lot of people have expressed their disappointment at this (while others rejoice, of course), and even though I'm also sad it's not coming out this year, I don't have much sympathy for everyone who complains about its absence. If you take something for granted and you don't help out or volunteer, then you cannot bitch about it when it's gone. The reason it isn't here this year is because we could not find someone to help us do the project, and we don't have the resources to do it here ourselves. And while I'm at it, it's no secret that BYOFL has declined in quality over the years, but was it really because the scene was becoming less active and varied or because everyone was too lazy to send in their entries? (No, I'm not bitter.) We still haven't discussed whether there will be one next year or not, so if you know of anyone interested in taking on the responsibility to put it out (it takes a lot of time and effort), please contact ASAP.

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One zine that I would really like to recommend is the *Zine Guide* put out by the folks at *Tailspins*. This is the most comprehensive zine resource I have ever seen. It is a compilation of a survey they did as well as a catalog of information. It has listings (which include the content of each issue, address, price, and sometimes comments from other editors), indexes (look up a band/label/person and see which zines they were interviewed in), survey results, and lots of cross-referencing. This is so insane! As an editor myself I can't imagine the time that went into this. This is an invaluable resource for us zine geeks out there, and a good way to find out *all* of the information on your favorite band or punk/zine celebrity — track down those interviews you never knew existed! Next issue promises a subject index (I can't even imagine!) and more. Only thing lacking is information about who put out the project, who started it, and why. Definitely worth the $$. #1, which is out now, is $4 ppd, and #2, out in the spring, is $6 ppd from PO Box 5467, Evanston, IL, 60204.

RALL DEAL

I still remember the first time I heard about capital punishment. It was 1969, and a news bulletin flashed across my mom's old Zenith black-and-white. California had just gassed a murderess to death at San Quentin. I was 6, and the requisite explanatory conversation with mom led to a simple visceral reaction that killing people was wrong, even if they did happen to be murderesses.

I began to change my mind about the death penalty as a teenager in Ohio. A female sophomore, 15 just like me, was snatched by a motorist while walking to school in the neighboring town of Oakwood. Her textbooks and some of her clothes turned up in an alley in downtown Dayton, but it wasn't until a hunter found her body ("At first I thought it was a doll," he kept insisting for attribution) in a field in the unincorporated part of the county that it came out that she'd been raped and killed hours after her abduction. Several years later, Kentucky police arrested, convicted and sentenced to death a serial rapist/killer for killing her and several other girls, and I was as happy about it as any other teenager living in a section of the United States particularly prone to psychokillers.

I only recently resolved the innate contradiction between two truths: first, that killing is always wrong, even when it's done to killers and second, that some people deserve to die nonetheless. I study a lot of history, and societies without capital punishment tend to offer a higher level of civility than those who off their criminals without a passing thought. The state, which uses laws and uniforms and high-fallutin' rhetoric to enforce its legitimacy upon a citizenry for whom it presumably functions, is supposed to set the standard to which we all aspire as individuals. That's why we find even trivial acts of corruption from public officials unforgivable, while tolerance for the crimes of corporate executives is nearly limitless.

The bottom line is, executions demean the state.

Unfortunately, the trouble with this moral reasoning is twofold. For one thing, when Americans hear that the Chinese shoot their drug dealers hours after their trials in packed soccer stadiums, they don't exactly recoil in horror—their eyes shine with jealousy. Of the many values we espouse as a nation—civic involvement, a willingness to help one's neighbor, Monday Night Football—killing bad people is way up there. We're doing it more and more, too: Last year, 74 of our 3,200 death-row prisoners were fried, poisoned and gassed, the highest number since 1955. 38 states send their citizenry to the big pokey in the sky, and the list of death-penalty states is expected to grow.

The other thing is that most of these people really do deserve to die. It doesn't take the sensitivity of Leonardo DiCaprio to imagine how the relatives of a person murdered or raped or otherwise brutalized must feel about paying taxes to maintain the cable TV bill of the person responsible for their agony. No political scientist's theoretical desire to preserve the moral legitimacy of, say, the State of Delaware can change that fact.

Fortunately, there is a simple way to kill killers without sullying the hands of state prison employees: *Let the families do it.*

Imagine the execution scene in *Dead Man Walking*, a film which has done more than anything else in recent years to call capital punishment into question. Perhaps the most disturbing aspect of the lethal injection of Sean Penn's character is the dispassionate, uninvolved demeanor of his executioners. Another death, another dollar—there's no drama for the guys who strap him down or release the toxins into his vein, no vengeance, no retribution, no justice. There's merely a biweekly paycheck in a town where incarceration is the sole industry.

Now imagine that the parents of the victims got to do the job. This time, as the action-movieesque tag line goes, justice would be personal. There's no reason for the method of execution to be specified; the relatives would decide how to kill the convicted man and the state would provide the necessary weapons and tools of torture with which to carry it out. Perhaps they would opt for beheading; maybe they'd prefer to slowly bludgeon the bound inmate to death with their bare hands. They'd name the method—incineration, being fed to piranha, whatever—and they'd make it happen. More adventurous states might even follow the suggestion of murderer Robert Allen Smith, due to die at the hands of Indiana prison doctors on January 29. He wants to sell tickets to his execution to the first ten witnesses willing to contribute $1,000 to a children's charity in memory of 2-year-old Janelle Kaiser, who was murdered by the guy who was killed by Smith. (Confused yet?) "I'm going to die," he says. "Maybe one kid could get something out of it. I'm a menace to society. I want to give back on my way out."

It's a good start, but why stop there? Previous suggestions to show executions on public-access cable TV have, um, died, but with an endless variety of public-sanctioned killings available, it's only logical to sell these snuffings on Pay Per View. The resulting funds could go to the victims' relatives or to the state to cover the costs of prosecution and imprisonment.

Naturally, there is a legitimate objection to exposing children to sickening scenes of bloodletting. They're just too young to understand justice, but don't worry: sooner or later they'll become desensitized just like everybody else.

P.S. My new book is called *Revenge of the Latchkey Kids* (Workman Publishing, $10.95), and it's out as you read this. It's got cartoons illustrating 22 chapters about how America is falling apart and what you can do about it (help it along!). If your bookstore doesn't have it, they can order it for you. The publisher is sending me to some 10 to 15 cities around the country this spring; you can find details of where and when I'll be at my new web site http://www.rall.com, not to mention my writing, cartoons and some weird shit that has never appeared elsewhere,

Send pipe bombs, manifestos and expensive import punk CDs to: Ted Rall, P.O. Box 2092, Times Square Station, New York NY 10108, e-mail: ted@rall.com

STRANGE DAZE

C-O-U-N-T-D-O-W-N TO THE MILLENNIUM

John J. Kohut

Sleep Tight

According to new research by astrophysicist Jack Hills at the Los Alamos National Laboratory, the impact of an asteroid striking the earth could cause "the worst damage in human history...It would kill millions of people and cause billions in damage." An asteroid three miles wide hitting the Atlantic Ocean could trigger waves 300 feet high. The chance of a large asteroid hitting an ocean on earth is 2% to 3% in a 100-year lifespan.

Hillsboro (Ohio) Municipal Judge James Hapner ordered Dennis Cayse to move to within "easy walking distance" of a liquor store. The judge's sentence followed Cayse's 18th conviction for drunken driving. In addition, Cayse must spend the first week of each of the next five years in jail, and anytime he travels in a car he must either sit between the driver and a passenger or be handcuffed to the passenger-side door.

People Who Don't Get Cable

American members of God's Salvation Church, a ministry based in Taiwan, are gathering in Garland, Texas, to await the March 31 arrival of a spaceship which they believe will take them to meet God. The group's leader in Taiwan, Hon-Ming Chen, claims to be the father of Jesus Christ and says that God will assume his body at 10 a.m. on March 31.

In December police in St. Louis charged James Shivers, 60, with the murder of his 26-year-old son, Tony. According to police, Shivers argued with his son and fired a shot from a pistol when Tony stood in front of the television while the University of Missouri-Colorado State Holiday Bowl football game was being broadcast. Tony reportedly grabbed the pistol away from his father and beat him with it until the gun broke apart. The father then took a shotgun from the closet and shot Tony twice, killing him.

Two private security guards in charge of escorting eight federal prisoners in a van from Memphis to Georgia, got into a fight en route. The guard who was driving stopped the van along Interstate 75 and pushed the other guard out, abandoning him along the roadside. When that guard was found he told authorities that the prisoners had overpowered him and taken the other guard hostage, hijacking the van. Police reported that both guards had been drinking before the fight started. Both were arrested.

In response to the Hong Kong government's order to slaughter 1.3 million chickens in hopes of stemming the spread of an avian influenza in December, 80 Buddhist monks and nuns held a prayer and meditation vigil for seven days to pray for the souls of the chickens. Said Abbot Yong Sing, "Hong Kong will suffer retribution. People and chickens may look different, but they are both alive, and we shouldn't kill live things."

In January a school of herring caught in the net of the trawler Steinholm while it fished off Norway's northern coast, swam toward the bottom of the sea, sinking the 63-foot boat. Six fishermen struggled to draw in the net, then tried to cut it loose but the fish were too strong, capsizing the trawler. The six survived.

A new display on human anatomy at the Mannheim (Germany) Museum of Technology and Work is titled "Human Body World." It features life-sized human figures posed in various activities including running, standing and sitting, among others. The figures (shown by the New York Times in its January 7th and 11th editions) are made of actual corpses of volunteers which have been preserved by a process called "plastination." The bodies are cut apart in various ways exposing skulls, bones, organs and skin, and presented as "anatomical artwork." One figure, titled "Figure with Skin," is a corpse with its muscles and organs exposed as it stands holding all its skin draped over one arm like it's holding a coat.

Syrian Defense Minister, Lt. Gen. Mustafa Tlas, told the press in January that Italian peacekeeping troops serving in Lebanon in 1983 were not attacked by Lebanese forces because he asked the Lebanese to leave the Italians alone "so that not a single tear may fall from Gina Lollobrigida's eyes." Tlas said that he had been infatuated with Lollobrigida since he was a boy and had written her letters many times over the years and that she wrote back to him several times and even visited him once. Tlas said he told the Lebanese to "Do anything you want to American forces or to the British and others, but I do not want a single Italian soldier hurt." During the operation terrorists in Lebanon killed 241 U.S. troops and 58 French troops.

During New Year's celebrations in Tokyo eight people choked to death in separate incidents while eating gooey rice cakes and other seasonal delicacies.

Famed British bookmakers William Hill refused to allow a customer to place a bet on the exact date of his wife's death. The man said that he received his wife's permission to place a bet that she would die on March 25, 2007. The William Hill betting expert said that he feared the prediction could come true.

Mary Sanderson, of Concord, New Hampshire, said that on the morning of December 17th she woke up with six numbers in her head. They were 3, 5, 13, 18, 45, and 20. She played the numbers that afternoon in the multi-state Powerball lottery and won the $66 million jackpot that night when the numbers were drawn.

On January 4th the New York Times published an article listing the various last meals requested by death row inmates in the state of Texas during the last 15 years. The requests ranged from the elaborate (Richard Beavers, executed April 4, 1994: Six pieces of French toast with syrup, jelly, butter, six barbecued spare ribs, six pieces of well-burned bacon, four scrambled eggs, five well-cooked sausage patties, French fries with ketchup, three slices of cheese, two pieces of yellow cake with chocolate fudge icing, and four cartons of milk) to the simple (James Russell, executed Sept. 9, 1991: An apple).

A 13-year-old Newark, Ohio, boy said that he and a friend smashed windows and lights and set off fire extinguishers inside 32 school buses because, "It was, like, toilet-papering was getting boring." Together the two caused $41,000 in damages.

Police arrested a 15-year-old boy at Yerington High School in Nevada in December, saying that he had plotted with classmates to trap fellow students at an assembly in the school gym and then carry out a killing spree. Police said that they found shotgun and handgun rounds, a diagram of the gym, and a list of who should be killed and who should be spared.

Kenny Cypress, an alligator wrestler in Miccosukee, Florida, was hospitalized with alligator bite marks on either side of his head after trying to enhance his performance by putting his head into the alligator's mouth as the finale of his act. Cypress postulated that the alligator that bit him might have been hungry.

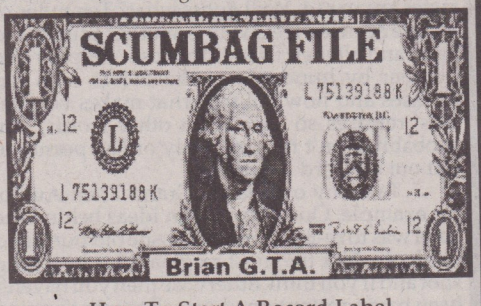
The televised Japanese children's' cartoon "Pocket Monsters" caused seizures in more than 700 children during its broadcast one night in December. The seizures resulted in convulsions and vomiting. The trigger apparently was a scene in which a monster flashed red eyes at the screen. Doctors theorized that the flashing eyes affected the kids much in the same way that some epileptics are affected by flashing lights.

According to reports from the Swedish press, Swedish armed forces personnel have been using high-tech cameras designed to help locate foreign submarines to film female sunbathers at beaches in southern Sweden instead. The cameras, which can take photos from miles away, snapped close-up photos of women's breasts and bottoms, many of them naked close-ups. Swedish newspapers published some of the photographs.

In Circleville, Ohio, Municipal Judge John Adkins dismissed misdemeanor charges of possessing a captive wild animal brought against Rev. Mary Jane Clifton for keeping a squirrel in her house. Clifton, who found the squirrel abandoned as a newborn, has had it in her home for 19 months. She has crocheted outfits for the squirrel and made a sleeping area for it in her linen closet. The judge said that wildlife officials were being unreasonable by insisting that the squirrel be set free.

Two Arkansas teenagers broke into an abandoned neon plant near Texarkana in December and stole a large quantity of mercury. The two shared their find with friends and by mid January Miller County was dealing with widespread mercury contamination. Two people had been hospitalized, a grocery store (where some had been dropped) has been shut down and eight homes have been so badly contaminated that 30 residents have to be relocated. More than 50 people in all have been exposed to dangerous levels of mercury, which can damage the central nervous system. According to police, some of the teens dipped their arms into the mercury to watch it bead up and drip off while others dipped cigarettes in it and smoked them.

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.



How To Start A Record Label "Welcome To Showbiz"

So, you want to start a record label? What are you, some kind of masochist!? You may think I'm joking when I say this, but I'm not. Running a record label is in no way, shape, or form glamorous and non-stop fun. You will not become some overnight Geffen and if that is

your goal then you can stop reading this right now, asswipe. Yeah, I come across people all the time with their big talk Mercedes Benz dreams who end up crushing those dreams into a tree only a year or two of struggle later when they realize that they could have at least earned a steady paycheck flipping roadkill at Mickey Craps. Earning a living from your label takes time and even after that time you still might not get your pot of copper (gold, ha!) at the end of the rainbow.

What it all boils down to is a lot of hard, tedious work, making sure everything is being taken care of, and I do mean everything. That everything includes paying the bills, making sure you've got money coming in to pay your upcoming bills, taking orders, shipping orders, pestering distros who are late with your money, getting boxes to ship orders in, buying tape for shipping, making up ads, sending ads, sending promos, making sure the fanzines you sent them to are actually reviewing them, taking care of the band's needs, keeping track of stock, going to the studio, dealing with the pressing plant and printer, proof reading stuff before it gets printed, answering mail, getting office supplies, fixing or having office machinery (faxes, computers, etc.) fixed, etc., etc., etc.... Does that sound like a field trip to the Hershey factory? I think not, but these are all tasks you have to perform over and over and over and over again and again and again.

It takes a lot of dedication and money to work towards running a full time label and the rewards you shall receive will be small in most people's eyes. They won't understand why you keep pouring money into something that doesn't have profits pouring out of it. Ideas and music simply don't mean much to a lot of people if they don't mean big bucks. DIY is an unheard of term for the person who wants everything done for them. While they might not understand, you will when you hold your first finished piece of vinyl or CD in your hands. Sure, there was a lot of effort exerted but it wasn't impossible to do like those huge corporate showbiz cruds would like you to believe. The more you can do just as well for yourself, the more they can't control your life and the more you don't need them.

Now comes the fun part. You've got to get rid of those records or CDs and no one seems too interested. Looks like you didn't ditch that pressing of 2000 like you thought you would, which means that you just ended up with a pile of useless assets. So let's backtrack a little and figure out how your ego and lack of common sense got the best of you. So you found this rad band and you know they're rad because you and your friends think they're rad and your tastes are so rad. Well guess what? Ten miles or maybe even ten feet away is another equally rad band and all their friends think so. Amplify that number by hundreds of rad bands with rad releases and now tell me what makes your labels' releases so special. In other words, you probably aren't the first, only or last person to put out a record like that.

Take my own label, Grand Theft Audio, for example. One of my main ideas behind the label was to re-issue and first issue old punk and hardcore. Not the most original idea by a long shot and if you think otherwise then you haven't been paying attention very well to what's going on out there in punk label land. Discounting the bootleggers and pirate scum labels, you still had Bitzcore and maybe a couple of others, plus the older labels like Dischord still pressing up their old titles. (Not really re-issues but still old punk.) Before and since I've started, there are now tons of labels with at least one or many re-issues. This list of labels includes Broken Rekids, Other People's Music, Overground, Cleopatra, Bomp!, Get Hip, Dr. Strange, Lawless, New Red Archives, Finn, Choke and a ton of others.

So what makes people sometimes buy my stuff and not pass it up every time in favor of another label? Well, since this is not a puff piece about GTA, that is something your going to have to ask yourself. What will make my releases and label so special as to stand out from so many other more established labels at least part of the time? You will need to answer that question for yourself to yourself. If your answer/plan is to be exactly like Fat or Lookout or Slap-A-Ham or if you're seriously desperate, GTA, then you've already shown why you haven't put any thought into it and you should probably find something else to do. There are plenty of labels out there right now trying to follow on the coat tails of other more popular labels and while these more popular labels might survive the long haul, the bandwagon cling-ons will most certainly eat shit in the coming years. I hope you're reading this all you don't give a fuck but for the bucks, gravy train chasing, mediocre C rate pop punk ska blah blah blah labels - your days are numbered. In another year or so it's onto the next fad making your tastes on par with the majors.

Hopefully you will choose your own path which doesn't always work out monetarily but at least you won't be a genetically altered sheep. There are, though, plenty of labels that didn't become rich but did more than survive by fostering their own individual attitudes and ideas. Once you do decide what direction you want to go in, realize that as a new label you will have certain limitations. Your releases probably won't sell much at first and maybe never will, so expect to sometimes lose money on a project while not getting yourself into debt.

Staying out of debt and not being a slave to some credit card company is very important. I'm glad my parents are older than some of yours' and grew up in a time when most people didn't spend what they didn't have. Too many kids grow up today believing that they should have everything right away because their own parents didn't teach them otherwise. So they start a label at 18 with a bunch of money they got from who knows where, proceeded to blow it and go bankrupt because they thought they could operate on a budget the size of Lookout. The money wasn't coming in the door as fast as it was going out. Being in debt for the rest of your life is like being an indentured servant and going bankrupt will invariably hurt some nice folks as well as the bad, so start small with what you've got and work your way up. Keep in mind that according to IRS statistics, most new businesses go under within the first few years. If you want to beat these odds then always behave wisely, keep your head on straight and don't go around trying to impress everyone with your music industry attitude. Temper everything you do with both creativity and conservatism, knowing what you want but also what you can afford.

That said, choose bands for your label that not only are you able to get along with, but also share some of your same values. Think of the relationship between your label and their band as a marriage. You will probably both have to make small concessions to each other but if the differences are too irreconcilable then it will surely end in a nasty divorce with a possible bitter custody battle over the wedding tapes. Chances are that if the band are already acting like spoiled rockstars headed for the big time, they're not going to change their attitudes once they're on your label. Again, going with the marriage scenario, the last thing you want after a long day of fighting with a crooked distro for your money is to come home to a band you hate. When it seems like nothing is working out for you sometimes, a cool, understanding band can make it all worth while. I personally love the music that gets put out on my label, but if the people making it had been a bunch of egomaniac assholes I would have thrown in the towel a long time ago. Don't waste your time trying to please a bunch of jerks no matter what you think they might become. (And don't go thinking that the band are jerks just because they won't let you fuck them over because you're an asswipe.) Guaranteed, that rockstar band and your label will end up Splitsville the first bigger thing that comes their way and they may badmouth you all the way to where they're headed. Don't think of it as you against the band or you doing them a big favor, think of it as you working together for a common cause, a team effort in which everyone should be considered of equal importance.

If you think that you, as the label, do all the work and takes all the loses then you're a self-absorbed idiot. The bands have to buy equipment, write songs and practice them, pay for rehearsal space, play gigs and get cheated on their guarantee, put gas in their vehicles to get to those gigs, buy drugs (especially all those supposed "straight edged") and pay for costly VD treatments. (Ha ha, you get the point by now. Besides, real musicians go to the free clinic.) Learn how to keep minor differences from becoming major rifts between you and your bands.

You've gotta give a little to get a little. It's not just a corny cliche, it's also true. Another very important thing to remember is to always be honest with your bands and don't try to woo them with a lot of bullcrap smooth talk just to get them on your label. If you do, they will figure out eventually that you are full of shit when you can't make anything you promised happen and they will be very pissed or at the very least, disappointed. Blowing a bunch of smoke up their asses about how you're going to "ship tons of units" for them is going to get you into big trouble when it doesn't pan out. The band will be either left thinking that you're an idiot who fumbled the ball or worse yet, that you're lying and have ripped them off.

Be honest and straight forward about your intentions and what you can do for them. The worthwhile bands will always appreciate you for it. Working in such a way will eventually have you neck deep in more cool projects that you'll know what to do with. A happy band can be your best label promoter you will ever have and also set you up with other cool bands to release. It's worked wonders for me in getting some really incredible releases sent my way that I may have otherwise not come across. Think of it as a domino effect. It can either cause good things or bad, the choice is up to you. Sure, there are labels who, year after year, fuck their bands over and always seems to do well. Trust me, there are a lot of projects and people those labels don't get to work with - you just don't hear about it. In some cases, labels find themselves with practically no one who wants to work with them anymore. When that great band is looking to release something, don't you want to be the first person they contact instead of the last?

Looking out for bands' best interest and protecting their rights will, in most cases, leave them with actions of mutual goodwill towards you. Think of their interests as benefitting the label as well. When I first started working on the label and picking up its future releases, practically no one knew a thing about me. I ended up

being able to work with some bands that other more established labels would have loved to pick up. Those bands had their choice of labels to work with but chose to work with me because I chose to keep things simple, straight forward and protect the band's rights - not trample them. This attitude and way of running things has worked great for lots of labels like Dischord and Dr. Strange. Sure, a few bands might (?) have jerked them around but on the whole, they do good because they do the right thing and lots of bands want to be on both those labels.

Once you establish a good reputation for your label, you'll have more good offers for releases from bands than you will know what to do with. On the subject of reputation, one should remember to never make up lies to falsely trash another label just to try and get ahead or get their bands. What's to stop someone from making up lies about you in retaliation for the lies you made up about them? Absolutely nothing and once the lies start, it may never end.

Within my first year of running the label I had someone try to do that to me and eventually, besides making many enemies from all the people he tried to pull this on, his label went under because he spent more time shitting on other people for no legit reason than actually running his label properly. Another label that commonly falsely slagged others, including myself, ended up having some people outright boycott them because they found such lying tactics to be more then they were willing to stomach. Their plan to make up lies backfired and they were left with less avenues for sales than before. When you run things free of such stupidity you will find that many others will stick by you no matter what the turds try to do. In keeping with that no bull policy, distance yourself from the users and slimy creeps who blow smoke up your butt and talk a lot of "big time" talk. Most of those people will just bring you down, step on you to get some place "better" and become really scared when you really need a helping hand. Parasites will almost always destroy or take over their host but almost never help the host to grow. Don't scare off the quality people by surrounding yourself with a blanket of losers.

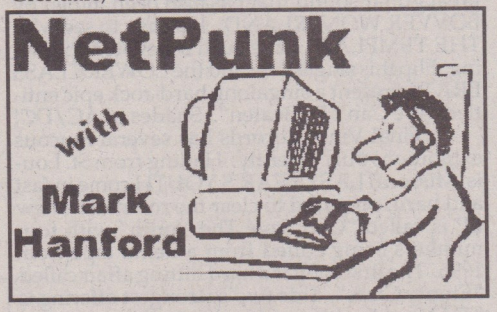
Don't blow others off just because you consider them not to be very "useful." (For example, the nice person at the small label who just wanted to be nice and say, "Hi," but you were rude to them cus they weren't "important" enough to you, might someday become a cool distro that you would like to have carry your label. Maybe that person from that band who sent you their tape that you didn't ask for and didn't want to put out, so you ignored them, will join or form another band you would love to put out.) You'll never know how someone might, in what ways, enrich your life if you always treat people like they're wasting your time. It might end up being something as simple as someone saying that you "seem like a decent person" when their friend is interested on some level in dealing with you.

Also very important is to understand who your label's supporters are and concentrate on them first. Don't leave them in the dark as you look towards greener pastures. Sure, a fancy ad in a big time "indie" rag might get seen by thirty thousand readers but how many of them are really going to be interested in the new grinding throat cancer/extreme bladder discomfort split 5 inch. Chances are that the latest issue of Devastating Speed Explosive Mayhem Fanzine would have done the trick a whole lot better and cheaper, even if their press run is but a tiny droplet compared to the indie rag of oceanic proportions. If you have extra money to blow then fine, do both, but first support your supporters.

That also applies to all of your other relationships as well. Don't dick off your friends' smaller band just to impress a much more popular one. While the popular people will probably move on out of your life, chances are better that your friends will remain your friends in the long run. Develop lasting relationships with printers, pressing plants, etc. that do good work and treat you fairly. Never drop them for the first cheaper price quote that comes along. Sure, saving a few bucks is nice but the possible headaches that come with it might not be worth it. Dumping someone who's remained fair just to save a couple bucks gives you about the same mentality as the big businessmen that moves his factory overseas in order to save money by employing cheaper labor.

Anyhow, that does it for this long-winded episode of The Scumbag File. I hope you took notice of the re-occurring theme: of developing healthy relationships with those you deal with on the day to day basis of running your label. As this was a more philosophical look at running a label, in the coming issues I'll try to cover more technical aspects such as various studio tasks (recording, mastering, etc.), setting yourself up properly for taxes, shipping without breakage, etc., etc., etc. 'Til next time, cheers.

Brian c/o GTA, 501 W. Glenoaks Blvd., ste. 313, Glendale, CA 91202 USA



Since the theme this issue is economics, and since I'm always looking for something to write about (other than simply listing websites), I think I'll tell you a bit about the cost of owning a computer that you can use on the internet. You might be surprised at what a small amount of money you have to spend, especially if all you want is e-mail.

I'm not going to get into the discussion of whether computers are punk. Computers are as punk as owning a typewriter, or a pen and pencil. They simply have nothing to do with punk. Sure, computers can be expensive, but they don't have to be THAT expensive. If you want a computer that will just do e-mail, you should be able to find one for next to nothing. E-mail won't let you get to most of the sites I mention in the netpunk column, but it will allow you to send messages back and forth to other punks with e-mail addresses, and maybe even get onto some punk (or whatever) mailing lists. All you need to do e-mail is an old Mac or PC with a monochrome monitor. Nothing fancy at all. Even the lowliest PC made in the early 80's can handle text-only e-mail. Given that, you could probably ask around and find somebody that had one propping a door open because you certainly can't give them away anymore. It would help to have a faster modem (14.4 Kbps or above), but even a 2400 baud will work with many systems. If you can't find anyone to give you an old computer, you can probably go to your local thrift store and get overcharged for one at 30 or 40 bucks.

Then all you need is a terminal program to dial your modem, and a text account with an Internet Service Provider, and you are in business. There are a number of shareware and freeware terminal programs out there, and chances are there will already be one on the machine you bought, so that won't cost you anything. The only real large expense will be your account, and that will probably end up costing somewhere between $10 and $15 per month, though in some cities you can find freenets and pay as little as $15 per year (If you have a friend with an internet account, or access to the library, point your web browser to http://www.lights.com/freenet/ to get to a worldwide list of freenets). So, total costs of setting up and maintaining an internet account for a year could range from 15 bucks (for freenet access with a freebie computer) to around $200 (for a $30 computer and a year worth of net access). In addition, if you need help figuring out your old computer, you can find outdated books on older systems at thrift stores for less than a dollar.

If you want a full-fledged connection to the internet, you'll need a machine that is a bit more advanced. It will need to be able to handle graphics and run a graphical operating system. A general rule, whether you have a PC or a Mac, is that your system should have a 14.4 Kbps modem or faster, have at least 8 megs of RAM (16 is better), and have at least 10 free megs of hard disk space. If it is a Mac, it should be running at least System 7.1, though it would be better if it has 7.5.3 or newer. If it is a PC, it has to be able to run Windows 3.1. What can you expect to pay for a system that will do this? Including a monitor, you should be able to get a system that performs decently for $200 or less. Actually, I've seen older Macs in thrift stores, including monitor, for less than $100, though you might need to spend a few bucks on more memory or a faster modem. For $200 you should be able to find a IBM-compatible PC that will have plenty of room on the hard drive, enough memory for net software, and in some cases, enough processing speed to run Windows 95. Heck, I built a cheap PC out of spare parts (and cheap parts from a computer superstore) for under 50 bucks (not including monitor).

I should probably mention here, for those of you that have a bit more money, is that you can get an amazingly decent brand new Mac clone for under $1000, and a speedy IBM-compatible for under $800. Both of those prices don't include the cost of a monitor, though you should be able to pick one of those up used for $100 or less. Either of those systems are in many ways better than the system I use each month to write this column, surf the net, play with PhotoShop, etc. One nice thing about having a system that will do a full-fledged net account is that you can also do other things like word processing and flyer layouts on it, if you get the right software. Then, if your system has a 3 1/2" disk drive, you can take it to your local printshop that has computers and have them print the stuff out for you. Not only are you getting a net computer, but you are buying a flyer/zine/art maker too. Okay, so then you need an account with an Internet Service Provider. A PPP connection (the kind of account that lets you see the Web in all its graphical glory) will set you back around $20 per month for unlimited access. Some providers offer less expensive accounts, with deals like 10 hours a month for 10 bucks. Trust me, though, that once you're on the net, you'll probably spend more than 10 hours a month online. So, figure that the access will cost you around $240 dollars.

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To sum up: If you want e-mail only, you should be able to throw something together for less than $200 for a year. That's less than $20 per month. If you want a full graphical account, then that should set you back $500 or so, including the computer and net access. It really isn't that terribly expensive, now, is it? All that writing about computers has left me very little space to talk about websites. I think I'll leave most of them for next month. I do want to mention a couple of things, however. I've gotten some requests to talk about where to find pirated software. I don't really want to get into that issue too much, but let me give you a bit of information. If you are looking for software, the best way to find it is to go to any of the major search engines (like Infoseek, Altavista, Excite, etc) and do a search for the word "warez". This will bring up links to several pages dealing with software that you can "test" before you buy it. Be warned, though, that there is no guarantee that these sites will be free from computer virii, or not some sort of sting operation set up by the FBI to catch software thieves. And remember, if you get caught with illegal software, they can take your computer away and not give it back.

Okay, that does it, I'm finished. You'll have to wait until next month for cool websites and the like. You can find plenty of old cool websites on the netpunk site, which is at http://netpunk.base.org. Also, don't forget to e-mail me and hanford@cruzio.com and tell me about your site, or write to me at PO Box 8059; Santa Cruz CA 95061. Now, go start scrounging parts for your own computer.

Al Barr and his BRUISERS came stomping through the West recently and showed everyone that they are the real shit! After nine years of uncompromising punk rock THE BRUISERS stand as an American punk tradition. The influences are readily apparent in the next generation of Northeastern United States punks. Listen to the DROPKICK MURPHYS and THE DUCKY BOYS and you will appreciate how important THE BRUISERS have been in the development of punk bands in the Boston area.

THE BRUISERS have two singles out right now that you need. The first EP is "Still Standing Up" on Haunted Town Records from Chicago, Illinois. The title cut is a rocker and it makes the hair stand up on your neck. Good shit. On side two Al opens with a rock-a-billy tinged number "Mainliner" and then slams right into "Police Oppression". Fuckin' punk as fuck! Many thanks to the RANDUMBS, THE WORKIN' STIFFS, THE FORGOTTEN, THE BODIES, and PRESSURE POINT for the contributions to THE BRUISERS Western tour! (Look for a BODIES record soon on TKO Records) The second BRUISERS EP available is a split with CHARGE 69 from France. The CHARGE 69 side features melodic singalong punk on a tune called "Experience", sung in French. THE BRUISERS side starts off with a roots type of rock and roll number "Mainliner" which rocks real good. THE BRUISERS go on to sing "Never Fall" a powerful number that is in keeping with the new material on "Molotov". Order BRUISERS records from: Al Barr, 421 Pleasant St., Portsmouth, NH 03801 USA.

The BRUISERS played an amazing show up New York way with none other than NIBLICK HENBANE, THE Original New Jersey Oi! outfit! The lineup also included The DROPKICK MURPHYS who have new product available for you right now. Order the new NIBLICK HENBANE fulllength CD out on Headache Records. It's called "Happy Happy Oi Oi ". Write to Headache at : P.O. Box 204, Midland Park, N.J. 07432.

The rough and tough vocals of Deidre from BOVVER 96 come to you loud and clear this month courtesy of the Steelcomb Records EP "Knucklgirls". This top notch oi record brings you "Rage" and "1408" on side "A"; these songs both kick your ass. In "1408" BOVVER 96 points out: "A skin is a skin whether white or black...I gotta know you got my back!" On the "B" side the band sings in "Knucklehead": "Don't think of me as a piece of ass, I may be female but I'm still working class." This band not only plays great oi but they write intelligent lyrics!

One of America's premier oi outfits, THE TEMPLARS, share a split 45 this month with the LOWER CLASS BRATS. This TKO Records extravaganza features a quality TEMPLARS song "Modern Day Ripper". These guys have that great guitar sound that has also been mined by BOVVER WONERLAND. It's easy to see why THE TEMPLARS have such a devoted following. Flip this single over and the LOWER CLASS BRATS present a singalong hard-rock epic entitled "We Can't Be Beaten". Shades of AC/DC!

Final Vinyl Records has several raucous exhibitions out currently. Hailing from St. Louis, Missouri LAST YEAR'S YOUTH come in fast and hard, prepared to clear the room. The new EP is called "God Save The Youth" with four numbers being culled from a demo tape from 1996. The first song is a hard hitting affair called "Empty Glass". Side two's strongest offering is "TV News" with good vocals and appropriate guitar playing.

Also available on Final Vinyl is the new one by BOMB SQUADRON entitled "More Bad News". This Reading, Pennsylvania punk band delivers the meat on a couple of hell-bent for leather and spikes punk anthems. "Flick and Duckys" starts the melee off in proper fast fashion. We continue through "Lucky To Be Alive", another solid punk effort, and then proceed to side two. This bit starts off with "Fuck Your Idols" a melodic indictment of everyone that is sacred to you. For the finale BOMB SQUADRON fucks up "Run, Run Rudolph" by Chuck Berry real good! This little mother fucker rocks 'till the cows come home! A hell of a good record by Reading, PAs punk darlings!

The third jewel in the Final Vinyl crown this month is THE SEDATED with their EP "Beer Boots and Seaside Rebels", with raw alcohol infused punk rock.

New Blood Records has a case hardened steel participant to enter in the oi race. The band is GUNDOG and the message is clear: "I wanna earn a living and I wanna get drunk. Got to pay my rent but I haven't got a job. No time for power. No time for greed. Just try to make a living. Try to make ends meet." This is great streetpunk! Don't let the ska horns at the beginning to "Fatty's Stroll" scare you off- it's a good oi song after the intro. This is a strong record!

Blind Beggar Records recommends THE POSERS and their new EP "Kill the Ravers". This shit has a dangerous edge to it - some of the nastiness of MOTORHEAD mixed with the oi sensibilities of CONDEMNED 84. THE POSERS do a great cover of fellow Canadians THE LAGER LADS "Make My Day". Give this a listen!

Local streetpunks UNITED BLOOD have another good EP out in just two months time. The shit comes down hard right from the first notes of "Government Warning". "Can't Lose It" closes out side one with a melodic oi/punk number. Side two surges on with "Four People" and uptempo punk tune with shouted harmonies. The record finishes with the fast and furious "Better Off". See UNITED BLOOD when you get a chance - you'll like it!

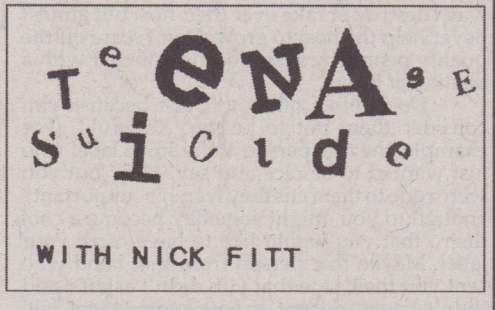
Japan's COBRA is represented this month by a current bootleg LP called, not surprisingly, "Greatest Hits". This is melodic oi/punk with a good eighty's feel to it . This boot could save you hundreds of bucks from trying to pursue all of COBRA's expensive "Collector" records.

Another stab from the past is provided by ONE WAY SYSTEM in their" Believe Yourself "EP. The studio side was recorded last year and still has some spunk after all these years. The live side contains "Give Us A Future" and "Corrupted World", both fast and energetic with above average sound.

For you low-fidelity fucked up garage dwellers we have a treat! Outta the swamps of Austin, Texas comes Chris, Nick, and Trey on drums, bass, and guitar respectively to create the mess we call YOUNG LOSERS. This single rocks hard right out of the gate. Dirty, dirty sound supplied by three incorrigible young men, (Chris is the well-dressed one).

The other entrant in the filthy-as-the DUMMIES contest is SGT. 6 ASSAULT doing "Bullshit Job". This crap is disgusting trailer-trash inbred punk from the hills of Pennsylvania- guaranteed to fuck your shit up!

'Till next time...
See ya round...
See ya in hell.



The Fittman Cometh...

Well kids... I did it. I finally did it. I went to the first hardcore show I've been to in almost a year. It was Woonsocket Night at the Met Cafe on December 26, 1997. The bands were the Fuckhead Five, the Mr. Rogers Project, Bad Carma, the immortal Shotgun Flu in their second reunion show, Morningstar, and the Toss-Offs. It was actually fun. I saw a lot of people that I hadn't seen in almost a year (i.e. the entire Woonsocket Youth Crew), a lot of people that I liked a lot back in the day. I still do like them a lot.

I wake up the day after Christmas, recovering from a sugar high and see that my new VCR is still fucking up my cable box. For some reason the only channel that I happen to get is Lifetime and they're showing a Golden Girls marathon. Oh boy oh boy, Blanche sure is funny. Har-har, if Sofia tells one more story about Sicily I think my sides are going to split.

COLUMNS

So I pop on Clerks. There's something I can watch for the zillionth time and still get a kick out of. I teach myself some Catalan while I'm at it. Finally I decide that I'm disgusting and I take a shower and listen to Fleetwood Mac in the shower and move my hip in weird directions and use the shampoo bottle as a microphone.

I get out of the shower and I get a call from Kristina. Kristina is my ex- girlfriend. She's rad. I have absolutely nothing bad to say about her. She's one of the raddest people I know and looking at her still fuels my engine. I love that woman...

Now that I'm done pining over my ex, I'll tell you what she said. She asked me to go to the show. So I piss and moan a bit and tell her I'll call her later if I want to go. I call my friend Matt and he's not home and he's the person I really want to see tonight, but he's not home. So I eat some food and finally call her back and tell her I'll go with her.

I spend the rest of the day playing with this stupid toy my nephew got called a "Bop-It!" It's some stupid coordination game. Kristina comes in and we're all up on each other, as usual and my mom's friend asks if we're an iten. Kristina says "No!" in the way that she usually does and makes me feel like shit, but it's all good and we leave to eat. We eat at Friendly's and get a crack whore waittress who fucks everything up and quote South Park and get done and leave for Providence.

So I get there and I see a lot of people I haven't seen in a while. I see all the Woonsocket kids. I see this woman I used to like a lot (although she doesn't think that I really did) who I didn't even recognize. I see a friend of a woman that I used to fool around with.

At shows, I generally like to dance around like an idiot and dry hump other members of the audience- preferrably other men. I do a lot of that. Bad Carma goes on the stage to play their last show ever. They are going to start their immortal cover of "I Don't Wanna Hear It." So I figure, what the fuck. This is the last time I'm ever going to see them. I've done it with them before. I hop up on stage and sing the song.

"Hey Nick Fitt! What are you doing singing a hardcore song? I thought you were above all that shit now!" It's America's favorite testosterone factory, Aaron Ulcer/Paindriver/Morrissette/Whatever he'scalling himselfthesedays. You may have seen his letter full of half-truths, lies and outdated facts right here in the pages of MRR. I was a little afraid of him. I was told he wanted to kick my ass. Even if he wants to, he doesn't do it. Aaron used to have a sticker on his bass that said "Hardcore: Live it or leave it." Apparantly he didn't like it when someone actually took his posturing seriously.

I actually haven't really thought about that show in the three weeks since the show. It was a lot of fun. I met a couple of new people and I went out to get coffee with the almighty Dan Lewis, Firstlight of the Morningstar. But the whole incident got me to thinking about how much I don't miss being into hardcore as much as I was. I liked hanging out with the people and dancing around like an idiot and getting done like a pair of fingercuffs by Jay Gilbeaux (if that's how you spell his name) and Scott LeFevre (if that's how you spell his name), but I don't miss being involved in all the bullshit. I don't miss being at a different place in New England every weekend. I don't miss putting up with people who have used this scene to elevate themselves on a privillaged plane above others. There like the fucking opportunist union leaders or the asskissing kids in school. They're used the situation that they happen to be in to their own personal gain and the personal loss of everyone else. The world will be better off without these parasites.

There, I did it. And I didn't even mention the 25-year-old lesbian.

ENDNOTES:

1. Samantha Kern is the most wonderful human being in the world.
2. If you want to write me, my address as always is 404A South Main Street, Attleboro, MA 02703. My email address is johanreed@aol.com. It doesn't contain the word "grind" in it anywhere, so hopefully no one will be offended by this one.
3. Yes I am a bastard.
4. I think we have quite a few Waste of Space tapes left. Last I checked we had like 50. Write Ike for them at 36 Fisher Ave, Attleboro, MA 02703. They're $6. I'd recommend calling him at (508)222-5361 to see if he still has any, cuz mad people are buying them.

4.5. We might have a CD coming out.

5. Phat shout-outs to Amber, cuz she's rad and puts things in perspective. Shout-outs to Angela cuz she does the same.

So, a man walks into a bar and sticks his dick into a woman who didn't want it there. Forty-six seconds later [1], another man does the same thing to another woman somewhere else. Another forty-six seconds pass, and the same thing happens again, and so on. After about an hour and fifteen minutes, one hundred women have had uninvited dicks stuffed into some orifice of their bodies. In other words, one hundred women have been raped. The punch line is that the owners of 84 of these 100 dicks don't think they've raped anyone.

If you don't find this joke amusing, maybe you're just a humorless feminist. Or maybe it's really no joke. In this country, 84% of men whose actions fall under the legal definition of rape do not believe they've committed rape [2]. I can think of only a few explanations for this confusion that don't resort to alternate realities or hypnotism: 1. There are actually only a few rapists in this world, and they're very busy. 2. Women (brainwashed by feminism) fabricate this hysterical shit to make men look bad. 3. A lot of people have funny ideas about what "rape" is.

Let's clear up explanation number one first. Prior to the early eighties, when feminists dragged the concept of "date rape" kicking and howling into the national consciousness, the standard image of rapists was the sinister stranger lurking in the shadows, waiting to prey upon unsuspecting co-eds who stayed out too late, or the angry black man determined to possess or defile the white woman [3]. To get all academic on you, the rapist was always constructed as Other, someone unlike "ordinary" men. But even though we should all know what date rape is by now, our image of men who rape hasn't really changed much in the fifteen years since Webster acknowledged the term with a dictionary entry. We've simply cloned our original stereotype: the term "date rape" has become practically synonymous with drunken frat boys deflowering naive freshmen girls, and most of us still don't see the men we know (or ourselves) as potential rapists.

But that's exactly who rapists are; they aren't something else. More than four out of five rapes are committed by someone the survivor knows [4], and unless you can fabricate an elaborate conspiracy theory that's somehow impervious to Occam's Razor [5] to account for the manner in which a tiny handful of deviant men might get to know thousands of women all over the country, it's time to accept the fact that plenty of ordinary guys are capable of poking their penises into people who don't want them there. Some of them may have already done so. (Now, before I get any ill-informed mail about this, I'd like to remind you that I haven't breathed a word about this being somehow "innate" to the males of the species, and I'm certainly NOT suggesting we pull a hack job on every living thing with a thingy. In fact, I happen to be rather fond of thingies, so long as they behave themselves.) What I'm getting at, in case it's not yet excruciatingly obvious, is that the proper response to an accusation of rape leveled against one of your emo-boy friends or your favorite zine columnist is not, "That's impossible." It's actually overwhelmingly possible, even if you find it difficult to believe.

Which brings us roaring up on the question raised by explanation number two: whether or not to believe the hairy-legged, screaming meemee who's just accused your best pal of rape. Western culture, from the Bible [6] to the first Dwight Yoakam album [7] (which, punk or not, we're stuck with), abounds with the motif of women who lie about rape to get back at men. But that's just because it happens all the time, right? Fond of statistics, and retired math genius that I am this month, please suffer me to once again present the numbers: only 1-2% of rapes reported to the authorities are found to be false accusations, which is the same rate false claims are reported for all violent crime [8]. To be more clear, women are no more likely to lie about being raped than men are to lie about being mugged, but for some strange reason, there's very little demand for courtroom dramas about men who tell false tales of being held up at gunpoint. Even given that rape is a more scintillating subject than robbery because of both its private and supposedly sexual nature, there's still something fishy about the way myths of women who "cry rape" have been amplified and perpetuated throughout history [9], especially since they offer a degree of automatic protection to every man accused of putting his pokey where it didn't belong.

Now, I'm not saying we have to throw ye olde "innocent until proven guilty" out the window here. But hiding behind a judicial procedure designed to protect individuals from the state may not be the honorable attempt at fence-sitting you think it is. Since rape usually occurs in the absence of witnesses, the word of one person against another is often the sole "proof" of what happened. Without additional evidence, "innocent until proven guilty" becomes, by default, "innocent." Because the "presumed innocents" in this case are overwhelmingly male and the accusers usually female, this seemingly impartial position is really inherently biased. Call me paranoid, but I'm always a mite suspicious when boys too lazy to investigate the facts hoist that particular banner up the flagpole.

Of course, all this quibbling about who's lying and who's telling the truth doesn't help

much unless everyone understands what the hell rape is. Unfortunately, unless it can be discovered by playing one's lime green Chesterfield King twelve-inch backwards, I doubt that many of us have bothered to find out about it (hence explanation number three). Since "men putting their dicks where they're not wanted" is just a convenient shorthand, after all, lemme give you a definition of rape that's inclusive and even gender-neutral. Rape is: *unwanted sexual "penetration" (including sexual intercourse, cunnilingus, fellatio, anal intercourse or penetration by any other body part or with an object into the genital or anal openings) of another, obtained without consent and/or through the use of force, threat of force, intimidation, or coercion, regardless of intent to do harm* [10]. I'll admit it's a fairly formidable definition, not exactly poetic, and certainly not something you want to recite the next time you're getting some nookie. So, to make it simple, let's just concentrate on the operative phrase "without consent."

If you learn these two words, you don't need to worry about "force," "intimidation," or "coercion." Consent can't be wrung out of someone; it has to be willingly given. When someone is forced to choose between sex and bodily harm (force/ intimidation), or sex and the loss of something important to them, such as your friendship or a job (coercion), the result is merely compliance, not consent. This is important; you may think that because you didn't choke someone or trick them into coming home with you, it couldn't have been rape. I hate writing this shit because it should be obvious, but someone wanting to be with you or even be physical with you doesn't automatically translate into them wanting to fuck you, no matter what kind of punk rock stud you think you are. Consent is something *actively* given, verbally or otherwise. That's why sex with anyone asleep, passed out, physically incapacitated or otherwise unable to say "yes" is rape. And that's why you can't assume that someone wanted you just because they didn't punch you in the head and run away screaming. There are reasons, such as fear or past violence or abuse, that some people can't articulate their unwillingness to have sex [11]. When someone's lying motionless beneath you (hell, even if they're not giggling or moaning or otherwise giving the international signals for "I'm having a good time"), it's your job to find out what they're feeling while you're checking for a pulse.

You might also want to rethink your modus operandi while you review your technique. If you're not a big enough kid to handle making sure your partner is no-doubt-about-it-150% into getting it on with you or backing off when they aren't, stay out of other people's baggy pants. Now you have no excuses.

P.S. I refuse to acknowledge the archaic "but sometimes no means yes" argument here: save it for the next time you're charged with resisting arrest. As a Public Service Announcement, I'll remind you that if you wanna to do bondage or S/M scenes, especially those that involve mock resistance, do make sure to get approval from your partner and pick a safeword or signal first. Otherwise, no means no.

LIES, DAMN LIES, and STATISTICS:

1. Crime Victim's Research and Treatment Center and National Victim Center, 1992 (cited in University of Michigan Sexual Assault Prevention and Awareness Center: *The Reality of Sexual Assault*, 1997)
2. Warshaw, Robin: *I Never Called It Rape* (*The Ms. Report on Acquaintance Rape*), 1988
3. see bell hooks: *Ain't I A Woman?* and Susan Brownmiller: *Against Our Wills* for more information about how African-American men are portrayed as rapists
4. Koss, 1989; (cited in UofM SAPAC: ibid., 1997)
5. Occam's Razor is a scientific guideline which holds that the simplest explanation conforming to all the facts is the one most likely to be true.
6. Genesis 39:7-20
7. "20 Years" from *Guitars, Cadillacs, etc. etc.*, 1986
8. Salholz, et al., from Benedict/Hellen: *Virgin or Vamp?*, 1992
9. (which was constructed almost exclusively by men)
10. This is a synthesis of definitions for sexual assault and rape from sources including: UofM SAPAC: ibid., 1997; *Merriam-Webster's Collegiate Dictionary*, 1997; Funk, Rus Ervin: *Stopping Rape, A Challenge for Men*, 1993; The Boston Women's Health Book Collective: *The New Our Bodies, Ourselves*, 1992; and State of Michigan: *Michigan Compiled Laws*, Penal Code 750.520: *Criminal Sexual Conduct Laws* , 1991;
11. Bass, Ellen: *The Courage to Heal*, 1994

as usual, send your christian fundie wingnut missionary mail and your camille paglia inspired "victim" rants to the maximum address, not to me; *i don't have time. as for everyone else, i'm now four months behind on answering mail (everyone who wrote nice letters really will hear back from me, i swear), but if you're feeling patient and* especially *if you're a girl who reads this damn zine or someone with a killer chana masala recipe, drop me a line at: pob 7564, ann arbor, MI 48107 or sheri@cyberspace.org. email usually gets ya a faster reply, but not until i kill the viruses that ate my software. see ya in SF in february - i'll be the girl with spiky blonde hair loading up on burritos at tacqueria cancun and sex toys at good vibrations; some things in the midwest just don't compare.*

I'm on a moving walkway in Chicago's Ohare airport. I'm on my way to a memorial in Kalamazoo. As the walkway moves along, I stare at the faces of unknown people passing in the other direction. Nobody is smiling. On the wall to my left is a strange billboard; on the billboard, an icon that seems to have leapt from the symbolism of the Illuminati, or just the back of the dollar bill: a pyramid with a single eye at its pinnacle. Near this image is a huge word, "Salesgod," and underneath this, a message that proclaims something to the affect of turning mere humans into super profit generators. I gather that this is some sort of advertising for a marketing firm, or is it?

Maybe it's an open invitation to pray to the only god people in this society seem intent on worshipping together: "Salesgod," the lord of money. Once upon a time, people called it "Mammon," but whatever name they give it, everybody seems more than happy to chain their existence to it. Well, perhaps, not everybody.

About two years ago my band SIREN stumbled into a group of Christian communist punk rockers living in Dayton, Ohio. Yes, that's right. The merging of punk into mainstream culture these past few years has produced some very interesting results. This being one of the most intriguing to me. Even more intriguing is the fact that in my fourteen years as a part of this scene these were some of the kindest, most giving people I've come across.

I suppose to many, the idea of Christian and Punk go together like a peanut butter and clam sandwich. After all, punk has become its own little religion, with rules and cherished institutions, such as an accepted dislike for other faiths; and like any dogmatic religion, its followers often subscribe so heavily to the superficial as to not see the flaws in their own belief systems.

How many punk songs are there out there that attack Christianity, the police, or America? It's almost mandatory that if you put out a punk record it has to have a song that touches upon one of these well worn themes. Yet isn't it strange that nobody is writing songs questioning the preponderance of punk bands who distribute their products through Caroline, a subsidiary of EMI. For those who don't know, EMI is an electronics firm that helped bring into existence such weapons as the cruise missile, manufactures major components for the nuclear power industry in Britain, and supported apartheid in South Africa. Obviously it's far easier for the followers of the church of punk to mouth the traditional hymns than to question those who stand at the pulpit, no matter how corrupt they are.

Unlike many in the scene, my friends in Ohio had realized that something seemed fundamentally wrong with the way their religion had been spread and continues to be spread throughout the world. They found anti-materialistic philosophies in the scriptures they studied and wondered why they weren't being practiced by other so called adherents.

In punk they thought they discovered some of the same values they admired: sense of community over consumerism, so called DIY ethics, etc. Unfortunately another group of professed Christians had already turned to the punk scene with a less than altruistic goal: to financially leach off of a dying sub culture as so many others were doing.

Todd, one of my Christian punk friends, dug on my band's message of strength in community and added us to a show he was working on, a show with the biggest Christian punk band around: MXPX. He arranged for us to appear third on the bill before a Christian ska band that was touring with them. Both of these bands had a wide assortment of over priced merchandise, and Todd told me stories about how both bands could generate thousands of dollars a night from sales of their products. He seemed to doubt the sincerity of either outfit, as did I.

Half way through the ska band's set, the music stopped, and the lead singer came forward to pummel the audience with a sermon on Christianity's virtues. Considering that only about forty or fifty percent of the kids there were Christian, there must have been a great many young people who felt more than a little uncomfortable, especially when they were extolled to "join in" on a prayer, whether they believed in it or not. This angered Todd, who disagreed with such heavy handed approaches and whose frustration grew only more when MXPX started bitching about not getting enough money.

Now that MXPX has signed to a major label, it appears that they have dumped the whole Christian thing in the toilet. Imagine that! Satan would applaud the deception. Actually I imagine Satan (Time-Warner) would probably have liked them to keep their phony baloney Christian masks on. After all, what other gimmick does MXPX have to keep them on the same stage as the Cracker Jack brand "Satanism" of Marilyn Manson, or the Adidas stompin anthems of Rage

COLUMNS

Against the Machine's "revolution?"

Certainly there are probably more than a few in this scene who could care less about some Christian kids being suckered, but look around! We are all being suckered by the same deception with a different mask. From Pat Robertson to Billy Joe Armstrong, who are these people who are being placed on a stage for us to look up to? When they fall, as they inevitably do, we feel free to throw tomatoes. We may hit them, but somehow we always miss the same obvious target.

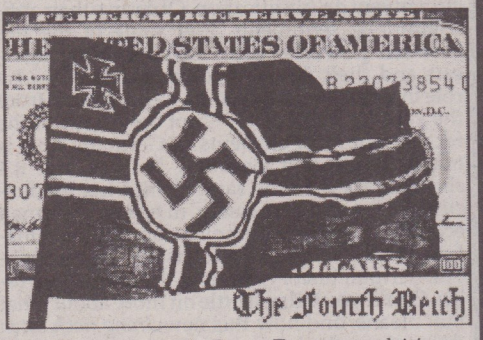
After World War II a handful of nazis were condemned for crimes against humanity, yet somehow the US public remains oblivious to the fact that General Motors, Ford, ITT, DuPont, and General Electric all did business with the nazis up to the end of the war. The media slams us with images of the ugly condition "communism" has left eastern European countries in, but neglects to inform us on how the same individuals charged with converting these countries into industrialist "democracies" are the same ones who made them such a mess with their form of despotic socialism. We are told that there is a problem with drug abuse, but never that BAYER invented heroin.

Every society has a concept of a devil, and even those individuals committed to atheism recognize the power of a good con artist. If human history has any great ruling paradigm it is how we constantly manage to be fooled into buying institutions and products that we just don't need at all. No matter how many wars we fight, revolutions we wage, we always seem to return to the same sorry condition, facing the same puppets created by deceitful megalomaniacs. Posers, con artists, fakes, frauds, charlatans, advertising gurus, liars, they rule the world because people won't open their eyes to read between the lines.

By this point Salesgod has succeeded with its Wal-Mart approved rebellion, converting every outcast into a term surrounded by quotation marks. Now we find "straight edge" kids who drink Pepsi and walk around as human billboards for various shoe manufacturers. We find "Vegans" eating at Taco Bell. We find the meaning of punk being defined to us by every loser on MTV with a weird haircut. If Salesgod has a motto for people of the 1990's to buy into, it must be: "try to be different, just like everybody else."

I could care less what character armor a person is wearing. I would rather talk to one Christian kid confronting his or her beliefs, thinking about them, than a hundred "punk rockers" who are obsessed with modeling the regurgitated rhetoric, styles, and music of the plethora of hardcore clones this scene is puking out. Hopefully those of us who are capable of questioning the world's flag poles will lend our capacities to those who are starting to look upon their own banners with suspicion, whether punk or not.

Hello kiddies, it's that time, again. Though it's been a little while since New Years for you, I'm writing this right after the change. Well, I won't go on about how much last year sucked, and how this one will probably be worse, but I will name some of the best punk/ hardcore releases of last year (that I heard): LOGICAL NONSENSE put out an incredible album on Alternative Tentacles These guys do the crust/ stench thing better than most (and a big thumbs down to E.N.T., by the way, for using Barney and his tire,d, weak ass so- called death metal vocals on their new album). A big thanks to SCREECHING WEASEL for finally re- issuing their debut album. It contains some great, humorous punk, and is better than anything else they've done except maybe "BoogadaX3". Ben kinda goes off on it in the liner notes he really doesn't like it. It's a sad think when punks start getting old (mentally, not physically). He did tell two lies in the liner notes. He said that the album has never been re- issued since 1988, but Jughead re- pressed it in, I think 1990 or so. Also, he said they never have played any of those songs since the '80s, but I saw them in '91 (or maybe '92) on the "My Brain Hurts" tour, and when they asked for suggestions on what to play, I yelled "Something off your first album", to which Ben replied "This is the only song we know off the first album" and played "Murder in the Brady House". Revelation has re- issued some cool, old records as well. The only one I've bought is YOUTH OF TODAY's "We're Not in This Alone" (my favorite by them). It sounds a bit different. It's definately re mixed, but it sounds like parts of it have been re recorded. Possibly the bass and vocal tracks? I don't know. Maybe my memory is failing me. The old version sounds better. NOFX put out a real good, old fashioned 7"EP (and re- recorded a couple of tracks off of it on their new album). A big 'thank you' and 'it's about time' to Sound Pollution for finally putting out the STIKKY discography (it rules- total hilarious spastic haEdcore). I probably shouldn't mention this, but I really like the last ROLLINS BAND ("Come in and Burn")l too. Tape it from someone. I've about used up too much space on this, so I'll just say that some other bands that put out great releases last year were ENDEAVOR, INTEGRITY, DOOM, and a lot more I can't think of (I'm making this up as I go along, and I'm typing it up at our lovely County Library, because my computer isn't working right now, the piece of shit.) Now, when the fuck is someone going to reissue the STARK RAVING MAD, DECLINO, ACCUSED, LÄRM, INFEST, INBRED, FOLLOW FASHION MONKEYS, and PISSED HAPPY CHILDREN releases? (hopefully this year). PUGSLI do some pretty cool mid paced punk, kind of European flavored, with a decent amount of style and charisma. 8 songs, good production. The DICKIE STABONERS are a little more hardcore though more on the happy, tuneful side, like SCREECHING WEASEL's faster stuff). songs, good production. You can get this split tape from: 1223 W. Glenmere/ Chandler, AZ. 85224. TARBOGIN play decent, fairly original hardcore punk with touches of ska here and there, but not enough to be overbearing. 7 songs, good production. 4477 Christianson Ct./ Littleton, Co. 80123. MAD HENCHMEN play upbeat punk with death,metal lyrics and angry moppet vocals. Pretty cool. 10 songs, decent production. 10843 Laurel/ Livonia, MI. 48150. AK47 play dirty mid paced hardcore with catchy rhythms and good musicianship. They have some ska parts, but they're more hardcore than ska, so it doesn't get too annoying. 22 songs, good production. Box 1034/ 1720 Douglas St./ V8W 2G7/ Victoria, B.C./ Canada. RUIDO do some very awesome grinding crustcore. Fuck, yeah! This is the shit! Fast drums, fuzzed- out bass, chainsaw guitar, multiple screamed and gruff vocals, 12 songs, good production. Get it. 7231 Ensign Ave./ Sunvalley, Ca. 91352. SUBURBAN LEGENDS play grungy straight out punk with funny lyrics. Pretty catchy and appealing, though not outstanding. 4 songs, good production. 7515 Jason Ln./ Gladstone, Or. 97027. NEW BREED kind of remind me of that old Canadian band SCUM (the one with the album "Born Too Soon". Remember? No. Well, never mind,then. Sorry I brought it up. Do you remember the STRETCH MARKS? Oh, forget it.) Good, mid paced punk, with some street punk touches, a little generic, but all punk is good punk. 2999 Jack Ferguson Ave./ Halifey, N.S./ B3L 3V6/ Canada. CONFEDERATS play good old decent generic 3 chord hardcore, but they have enough charisma to stand out a bit. I like it. 8 songs, good production. 2778- J Sweetwater Springs Blvd.#324/ Spring Valley, Ca. 91977. CLOSE CALL play very well done hardcore punk with good musicianship and all the trimmings. A stand out amongst their peers. 5 songs, good production. 95 Standish Ave./ Plymouth, Ma. 02360. STRIKE THREE also play well done, good old fashioned hardcore, catchy and punky, I love this shit. 5 songs, good production. P:O. Box 3145 Geary #503/ San Francisco, Ca. 94118-. And that's it for this month. As always, I'm at: P.O. Box 2584/ Conroe, Texas 77305.



DE: Hi, my name's Dave Emory, and it's my honor and privilege to present Martin A. Lee, the author of the just released *The Beast Reawakens*, published in hardcover by Little Brown Books. A seminal work and a landmark work, talking about the reemergence of fascism all around the globe. Martin, welcome back to our airwaves.

ML: Thank you very much.

DE: What I'd like to do is to recap a couple of the points, we covered a lot of the ground that you touch on in your vitally important book in our first interview. For the benefit, however of those who have not heard that first interview, I'd like to discuss a long-standing geopolitical dynamic with regard to German foreign policy, of alignment with Russia. Could you tell us a little bit about its history, and what that entails, and then we're going to trace that right up through present time.

ML: Germany, because it is situated right in the middle of Europe, has always been able to relate to both equally to east and to west. And in terms of relating to the east, this has been a very important tendency in German history. Because, going back to Bismark, who is really the key person who unifies the German state, and makes it into a nation-state in 1870. Bismark counseled his fellow countrymen that Germany's interests should never collide or conflict with Russia's. The reason being is that Germany, although it is strategically situated in the middle of Europe, is not a wealthy country in terms of natural resources. Yet, when it looks to the east, it sees areas of vast wealth in terms of natural resources. In particular, Russia. The Eastern countries, of Eastern Europe and Russia also present po-

tentially lucrative markets for Germany to market its industrial goods. Since Germany has been an economic powerhouse, compared to its neighbors in the east, that are not as developed, or haven't been, in terms of industrial power. So because of that dynamic, Russia has something that Germany needs, Germany has something that Russia needs. So going back in history, there has been this powerful historical imperative. It even goes back before Bismark, to the time of Frederick the Great back in the 1700's. He also advocated this kind of alliance between the Prussian and the Russian monarchy, that was codified in several royal marriages between both royal families. So, this is something that goes back and has a very powerful imperative in German history.

DE: We talked about how Nazi elements that went to work, ostensibly at least, for our intelligence service, they were working for our intelligence services, however they were also playing a double game. They also, however, continued to utilize this German-Russian dynamic, in terms of their *realpolitik*, and continued to play footsies, so to speak, with the Soviet Union. They were playing a double game. We talked in our first interview about how they were able, to a certain extent, influence the United States to circumvent de-Nazification. Of course their anti-communist sentiments, and some of the ties between powerful American corporate interests and their German counterparts played a role in there. We now see, as we look back from the vantage point of 1997, not only some of the recalcitrant Nazi elements in Germany, this is not to imply that Germany is Nazi, but it's showing some of the same disturbing tendencies. We are also witnessing, in terms of German economic and foreign policy, an old machination, and something which has echoed throughout German history, namely the *drang nach osten*. Could you tell us a little bit more about what that means, and how this new *drang nach osten* differs from the last.

ML: The *drang nach osten* is "the drive to the east", and in past years that has taken on a military dimension, and it's been very, very destructive. It doesn't have that kind of focus these days. It's more of a economic drive to the east that you see Germany being involved in. In a very careful way, I mean Germany has its own economic problems right now. Unemployment is very high, the cost for unifying the two Germanys, east and west, is staggering. So it has to deal with its own situation. But at the same time it's been investing quite strategically and selectively in certain key economic sectors, like media, communications, so forth and so on. And it's been doing that in various countries in eastern Europe, to the point where it really has been able to exert a very powerful interest through its economic investments in eastern European countries, and in Russia as well. So it has a great deal of political influence now in those countries now because of that economic influence it exerts.

DE: To a certain extent, some of the German neo-Nazi elements, and also some of the German institutions, the corporations and the government, have been working in parallel fashion in this particular regard. You discussed that in your book, I wonder if you would elaborate on that for us.

ML: Yeah, in a sense what neo-Nazis in Germany have been doing has been a very extreme version of some of the policies the German government has itself been pursuing. You can see that in terms of the anti-immigrant sentiment, both within the government and within neo-Nazi circles. And also in terms of the economic "drive to the east". There is a powerful element in German society politically, called the Vertriebenen, the expellees, those German ethnics who are expelled from neighboring countries on the eastern borders of Germany, right after World War II. About 20-25% of the people in Germany today, would be classified as either expellees, or the sons and daughters of people who had been expelled from neighboring countries. And this platform is a very powerful political lobby in Germany, and the expellees, the Vertriebenen groups, tended to be extreme right wing, very militant. Several of these organizations, which receive quite a bit of funding from the German government itself, were founded by "former" Nazis after the war. And they agitated for expanding German influence, in some cases explicitly retaking territory to the east of Germany's borders. The Vertriebenen organizations want to take back Silesia, that region in Poland which is heavily Germanic. They want to take back Sudetenland in what is now the Czech Republic, and make that part of Germany again. Also, Kalingingrad, which to the Germans is Königsberg, they want that region back again. And these are elements within German society that agitate for this kind of action and policy, and the important thing here to remember is that they are funded by the German government. And the German government itself is somewhat of a schizophrenic mind about this, it seems. On the one hand, German officials will somewhat reluctantly concede that, yes, the borders that are currently in place in Germany are the borders we must respect. Yet when you look back to 1973, you find that the German constitutional court in Karlsule [?] actually ruled explicitly that the 1937 borders, when Hitler was in power, were the real German borders, and these stand today. That ruling is part of the government, the constitutional court. So the government sort of speaks with two voices on this question. And it's very disturbing to some of Germany's neighbors.

DE: One of the individuals involved with one of the most powerful of the Vertriebenen groups, the Witikobund, was Eduard Lintner, and that's an interesting person to be involved with such an organization.

ML: Yes, it is, because Edward Lintner is the deputy Interior Minister for all of Germany. Germany is a federalized country, so it has different regions, different states, or "lender" as they call them, each with their own Interior Ministry. But they also have a national Interior Ministry for the whole country, and Lintner is the #2 man in that department. And one of his jobs, ironically enough, is to track and monitor neo-Nazi activity in Germany. He himself was the leader of a Vertriebenen group, that was called the Sudetendeutsche Landsmannschaft...

DE: That's right, the Witikobund was its earlier reincarnation.

ML: Well actually, the Sudetendeutsche Landsmannschaft, which is one of these Vertriebenen organizations, was collaborating with the Witikobund, which is another organization which is explicitly pro-Nazi and pro-fascist in its political sentiments and rhetoric and activities, and yet here you have an organization, this Sudetendeutsche Landsmannschaft, being funded by the German government, being led by a high-ranking official of the German government that's supposed to track Nazi activity, and yet this organization itself is involved in collaborating with neo-Nazi, neo-Fascist, extreme right wing groups, in terms of trying to agitate for renewed and expanded German interest in Sudetenland.

DE: You write of the VDA, another institution which is actually banned at Nuremburg, and its role in the drang nach osten.

ML: This was banned in Nuremberg, but then it was reformed in 1955, and this is actually a fascinating organization. Had I had more time and space in the book, as is it's a 500 page book, I would have actually devoted more attention to that. This is an organization that agitates and advocates for German influence in various different countries where other ethnic Germans happen to live. So whereas a particular Vertriebenen organization might focus on Silesia, or Königsburg, or Sudetenland, or another area, East Prussia, the VDA, that you just mentioned, really has as its target, all these different countries, wherever Germans may live, and one of the policies they've been promoting very quietly, has been a land grab in the Kaliningrad region. Again Kaliningrad, or Königsburg, is that area of, what is now under Russian control, this Baltic seaport, that remained a part of Russia, even though it is not geographically contiguous with the mass of Russia itself. It's bordered by the Baltic states, Lithuania and so forth. Yet this remained a part of Russia after the collapse of the Soviet Union. And it had been, prior to the Cold War, a part of Prussia. So the Germans are eying that part of the world, and they want that back as a part of Germany and while the German government officials will talk about how it would be nice to have it back again, you have the Vertriebenen groups that are actually agitating on the ground to make it happen.

DE: In one of the bibliographical sources that you reference, *Reunited Germany: The New Danger*, distributed by *the Searchlight* magazine and the Antifaschistische Infoblatt in Germany, they mention that the VDA, in addition to getting German funding, actually has Horst Waffenschmidt [?], a junior Cabinet minister, sitting on its advisory board.

ML: Yes, it's very significant. It's similar to the situation with Edward Lintner being deputy Interior Minister and also being the leader of one of these Vertriebenen groups. So you have Horst Waffenschmidt, a very powerful figure in the German government, being one of the leaders of the VDA. So it underscores how you have these connections between the German government and extremist organizations. And right-wing extremism, or neo-Fascism, or neo-Nazi in Germany is not something that is simply out of the government, outside of the government. It overlaps in various ways. The extremism has become mainstream to a large degree in Germany, and this is one example of that taking place.

DE: We spoke earlier of the parallel, and perhaps maybe that's the wrong word, maybe they're two sides of the same coin, but the activities of major German institutions, governmental and industrial and financial, and also the activities of the neo-Nazi organizations. One of the areas where the German fascist organizations, not only some of the so-called neo-Nazis such as Bela Ewald Althans, but also some of the older groups, people like Gerhard Frey, have been very active, is inside parts of the former Soviet Union.

ML: Oh yes. Once the Soviet Union collapsed, this was considered prime target for neo-Nazi militants. And many different organizations sent their representatives, their neo-Nazi representatives now, to the Ukraine, to Russia, to Belorus. Russia was considered the real top prize here, and several people went over there to, again, reenact, or re-evoke or reestablish that Bismarkian framework of a German-Russian alliance. We saw it briefly when Hitler and Stalin had their pact during the Third Reich. But again this is something going back for several centuries in German history. Even though, in

West Germany, many Nazis after the war though the best way to get back on their feet and rebuild their country was to emphasize their anti-communist credentials and cut a deal with the West, and the United States in particular, and in some cases that meant actually working for the CIA and other US intelligence agencies. I think in that you sort of had one side going on. But a very, very powerful tendency has always been to never forget this importance of the German-Russian alliance. So that was reenacted again once the the Soviet Union collapsed. And people like Ewald Althans, who was one of the up and coming German leaders until he was jailed a couple of years ago, he traveled several times from Germany, to Russia, and met with Russian fascist groups, Russian Nazi groups, former members of the KGB who were gravitating to a "patriotic" or nationalist stance. And these connections in some cases bore very, very interesting fruit.

DE: Althans was actually a protege of Otto Ernst Remer, the SS officer and Odessa leader that we talked about in our first interview.

ML: Yes, Otto Ernst Remer, a very, very important figure in the Third Reich and also in the post-war period. He was the key figure who squashed the attempt to, basically to rebel against Hitler. There was an assassination plot in July 20th, 1944, and a coup attempt that followed that failed assassination attempt, and Remer was instrumental in suppressing the coup plot, and he went on to become Hitler's chief bodyguard from that point on. And in the post-war period he was very active in neo-Nazi politics, first in West Germany, then he lived for a long period in Syria, and the Arab world, he had a lot of business contacts there. Then he came back to Germany in the early 80's. And he, above all else, was a very outspoken proponent of the German-Russian alliance. He said even though the Soviet Union was communist during the Cold War, that shouldn't matter, that ideological differences had to be overcome. It was sort of a problem because the Soviet Union was communist, but ultimately the national interest of the two countries would supersede the ideological differences. This is something that Remer, who is still alive by the way, he's living in Spain now, in exile, he agitated for this German-Russian alliance most vociferously, I think, of any neo-Nazi after the war, or any Nazi I should say.

DE: Now, with regard to not only the *drang nach osten* and German policy vis-a-vis Russia but also some of the disturbing politics that loom on the Russian horizon. You write of fascists is Russia, and some of their connections with their German counterparts, Vladimir Zhirinovsky, and the aforementioned Gerhard Frey. Tell us about not only about each of them, individually, but the relationship between them.

ML: Well, Vladimir Zhirinovsky is probably the most well-known Russian fascist, because his party, the misnamed Liberal Democratic Party in Russia, did very well in elections in December 1993. They essentially won the parliamentary elections, they took 25% of the vote, which is far more than any other political party in Russia at the time. They really sent shockwaves around the world. Zhirinovsky's principle contact in Germany, among the the extreme right, was Gerhard Fry's group, the DVU, Deutsche Volksunion. Now what's very interesting about the DVU, is that during the Cold War, unlike many other neo-Nazi groups, the DVU, which has been explicitly described, incidentally, as a Nazi organization by U.S. Army intelligence documents, the DVU took a pro-NATO, pro-Western, pro-Atlantic stance. Most Nazi groups in Germany did not take that kind of position. They took either a third position, against both east and west, both capitalist and communist, or they pursued this German-Russian alliance type of scenario. So the DVU was sort of like the black sheep in that sense, of an overtly articulated Nazi group. I'm not speaking now about those Nazis that started to regain their government positions in Germany and began working in the Bonn republic. Obviously they couldn't flaunt the fact that they had Nazi ideas, some of them, so they sort of played that part of it low key. But DVU was right out in front, led by Gerhard Frey. After the Cold War, however, they do an about face, 180 degrees, and they come out supporting, very strongly, this idea of the German-Russian alliance. And I think that, as embodied by Gerhard Frey's close relationship with Zhirinovsky, and Frey is a very wealthy publisher and businessman, he was giving money to Zhirinovsky's political party in Russia. And of course by associating with Zhirinovsky, and hosting several conferences of the DVU where Zhirinovsky spoke in Germany, Gerhard Frey got a lot of attention, a lot of publicity in his own country, and it helped his party grow somewhat. So, the key point here is that the DVU had been pro-NATO during the Cold War. Once the Cold War ends, it does an about face, and takes the position of the Bismarkian pro-German-Russian alliance. And it shows how skin-deep that alliance with the West really was during the Cold War.

DE: Now Frey's *Deutsche National-Zeitung* actually had some former SS officers and veterans of Goebbel's Propaganda Ministry on its editorial board. That name is familiar to many of our veteran listeners because it crops up in the context of President Kennedy's assassination. You mentioned that Vladimir Zhirinovsky was the best known of the Russian Fascists, but you write in *The Beast Reawakens* of other Russian Fascists, and beyond that, fascists in other parts of the former Soviet Union. Mr. Limonov.

ML: Well Eduard Limonov was quite interesting. He would deny that he's a fascist. He would say that he's a national bolshevik, which he'd say in different from fascism. And he spoke very frankly about this when I caught up with him in Paris a few years back. He 's a novelist by profession, and he'd spent a lot of time as a dissident, living in both the United States, in New York City, and in Paris, while the Soviet Union was still the Soviet Union. It was only after its collapse that Limonov went back to his country, in Russia, and he began to be involved in politics there. He formed a group called the National Bolshevik Front. He told me, when I asked him, well isn't that sort of a kind of fascism, he said no, no. Fascism in Russia is a dirty word. If you say you're a fascist you'll never get anywhere politically, because of what happened during World War II and the memory of that in Russia is still very, very strong. But I think that national bolshevism, as a tendency, as a political tendency in Russia, which is rather long-standing, in some ways is a kind of functional equivalent of a fascist movement or a fascist organization. In fact, Eduard Limonov made explicit alliances with overt neo-Nazis, such as Aleksandr Barkashov in Russia, who is probably the leading neo-Nazi in Russia, he runs a group called the Russian National Union, which is probably the most important outright neo-Nazi group. So even though Limonov claimed that he wasn't a fascist, and he claimed that fascism couldn't really get any political mileage in Russia, he still nevertheless former an alliance with outright fascists, outspoken Fascists such as Barkashov.

DE: You mentioned some elements of the KGB during the declining phases of the Soviet Union, actually served as nests for nurturing some of these national bolsheviks, a term which, by the way, also dates back to the Conservative Revolution in Weimar Germany between the Wars, and some of the nascent Fascists in Russia.

ML: Yes. I mean it's a very interesting phenomena on one of the key KGB, or former KGB figures involved in this, what they would call the red-brown politics, neo-Communist and extreme right-wing nationalists, who former an alliance in opposition to Yeltsin, when Yeltsin seized power, in what I would call a coup of his own part. And the red-brown alliance, an element of that is what I'm calling national bolshevism. One could spend a long time talking about this, it's a very interesting phenomena, but essentially, the national bolsheviks felt that... It's a tendency that exists in both dissident circles in Russia, and within the Russian government itself. And within the Russian government there had been a tendency that sort of waxed and waned over the years, that felt that, well, communism is one thing but the important thing is Russian nationalism, the important thing is a strong, powerful Russian state. Whether it's communist or other, it didn't really matter. It's the power of the state that mattered. Whether it had communist trappings or not, well they could do without that, quite frankly. But they would sort of go along with it as long as the Soviet Union was still communist. Well after the collapse of the Communist Party and the Soviet Union, this national bolshevik tendency emerged in a very powerful way, something that attracted many nationalists and anti-communists even. So it's a very interesting tendency. You mentioned the Conservative Revolution back in the 1920s in Germany, and also in other countries in Europe. National bolshevism was a kind of a fascism that was percolating during this period in Germany during this period. One of many variants of fascism that was percolating, including, of course, national socialism, at the time.

DE: It was actually very much oriented towards an alliance with the East, along the lines of the Bismarkian edict.

ML: Yes, and I think most of the tendencies within the conservative revolution had this eastern-oriented program. That was pretty much an accepted geopolitical fact that few would argue with that, whatever side of the political spectrum you are in Germany. People understood that that was important, that it went beyond ideological questions of the Soviet Union being a communist country, Germany being a capitalist country, and so forth. But in Germany, the national bolshevik tendency was never that powerful, compared to some of the other variants of fascism, and certainly compared to national socialism. The key figure there was Ernst Niekisch, in Germany. Another national bolshevik proponent was the great German writer, at least he was considered a great writer, Ernst Jünger. So this was a kind of intellectual curiosity more than anything, as compared to what ended up being national bolshevism in the Soviet Union, which became a very powerful force, both inside and outside the government.

DE: One of the interesting elements of the German and Soviet past that you write about, is that both nations being pariah nations at the end of World War I, much of the key early German rearmament actually took place clandestinely inside of the former Soviet Union.

ML: Yes, this is under the auspices of the famous Rapallo Pact, between Germany and Russia. Again, here's an example. The Rapallo Pact was codified in the early 1920s, when two outcast countries, after World War I, realized they needed each other. Germany need a place to test its new military armaments, and the Russian steppes

were perfect for that. It was a way they could circumvent the restrictions imposed by Versailles, both the military and economic restrictions, so they looked to Russia as a place to do it. The Red Army, on the other hand, they needed to really become a modern army, a modern force, rather than just a civil war army. And they looked to the Germans for military expertise and teaching. So they sort of traded off. There was a very important economic element to the Rapallo Treaty, the Rapallo Pact. I think it was a way that the Germans were able to sort of hoodwink the Western countries that imposed the Versailles restrictions on them. Because in the West, the feeling was, well gee, the Soviet Union, it's communist, capitalist Germany would never cut a deal with them. We don't have to worry about that. So it went on largely behind the back of the rest of the world. It had very positive results for both countries, in terms of strengthening Russia and Germany. The irony is, when Stalin was double-crossed by Hitler, after the Stalin-Hitler pact was broken, and Hitler's army invaded the Soviet Union, some of the weapons the Nazis were using to pound the Soviets, were weapons that had been produced in factories inside the Soviet Union that the Germans had set up as a part of this Rapallo Pact. Again, it's one of those historical ironies that unfolded.

DE: One wonders, too, about what the sense of national humiliation, not to mention the tremendous economic and social dislocation that has taken place inside Russia and some of the other former Soviet republics, might have in the 1990s and the next century. Whether perhaps, we might see a return of fascism in the former Soviet Union. We've just got a couple of minutes left, Martin, in this side. You also write of disturbing tendencies in the Ukraine, and in the Baltic republics, where former Waffen SS units, some of their leaders have been honored.

ML: Yes, that has happened both in Latvia, one of the places, and in the Ukraine, where former members of Waffen SS units in those countries have been welcomed back with open arms. Many of these people have lived in the West, so to speak, and were working with Western intelligence agencies, against the Communist bloc during the Cold War. Once the Communist bloc disintegrates, they were welcomed back to their home countries. These are people who have a very bloody record in their past.

DE: And you mentioned that the governments of both the Ukraine, and some of the Baltic republics, actually sanctioned these types of activities.

ML: Not only sanctioned but participated in the ceremonies, welcome back, and honored these people in various ways, so this is not something that just happened in spite of what the government wanted, it was with the active, full support of the government in Ukraine, and in Latvia, to cite two examples.

DE: You mention in Latvia, not only as an exiled German fascist fleeing German justice now emerging as a political power, but they've actually revived a pro-fascist militia organization in Latvia.

ML: Yes, it's true. These people parade around in the old uniforms that the Latvians used to wear in WWII, when they were allied with Hitler, as if Hitler never even lost the war. It's quite something, it's quite shocking. And what's most shocking of all, to my mind, is that the German government had voted to pay the members of the Latvian Waffen SS division, basically, as a way of keeping them going. At the same time they have not sought to give any kind of financial recompense to the victims of the Latvian Waffen SS, particularly the Jewish victims who suffered as a result of the Nazi period.

DE: We've been speaking with Martin Lee, the author of *The Beast Reawakens*,, just released in hardcover by Little Brown books. My name is Dave Emory and thanks for listening.

For more information about Dave Emory, his research, and his audio cassette series, contact: Spitfire, PO Box 1179, Ben Lomond, CA 95005, email - alcalame@ix.netcom.com, Web site - http://www.kfjc.org Attention non-commercial radio stations! Contact Spitfire regarding Dave Emory's weekly radio program.

GOD BLESS EL NIÑO AND EVERYTHING IT STANDS FOR, ALMOST

I type this with my lower body proudly encased in brand spanking new polypropylene skivvies from Mills Fleet Farm. Never before have my thighs, my shanks, my privates, my lower, occasionally misfiring ball-and-socket joints, my personable and loquacious ass-crack, et cetera, et cetera, felt such a glorious, all-comforting embrace of man-made thermo-bliss with superior wicking properties. At sixteen bucks a pair on sale, these fucking longjohns *will* kick ass, of that there can be no doubt. I could goddamn piss myself and go pogo in a snowpile (or even go-go in a poo-pile, or sno-go in a pie-pool) *sans pantalons*, and i'm sure i would be just as warm and dry as a hairy, skinny, pink baked potato or something, if only because i'm sure my brain would refuse to accept any type of empirical data that indicated my sixteen-dollar long undies had failed in their holy quest to protect the vested interests of the lord of the manor. See, i'm pissing myself right now and i can't feel a thing! A glamorous lifestyle of decadent incontinence is *mine for the tinkling!* More urine, Chief Meteorologist Spakowitz! More half-frozen blue windshield-washing slush from neighborhood filling stations! Slosh my loins with impunity, for girded with omnipotent polypropylene they be! *I am strong! I am invincible! I am woman!* Unthawed TV dinners! Liquid oxygen! Frosty the Snowman! Ram 'em *all* into the musky embrace of my nether regions; my mortal lap fears not their frigid caresses! I could dryhump Mr. Freeze in these things, and sew a chevron on the fly to trumpet my hardiness and virility. Oooh, i forgot about that — these things have a barn door, for ease of procuring the organ that dispenses my precious bodily fluids. Shit. That constitutes a considerable breach of the heretofore believed to be impregnable polypropylene shield which begirds my bikini area; looks like Arnold's leg is safe from the amorous advances of my wayward bulge for the foreseeable future (and i suppose i could also stop pissing myself any time now). Further, that would seem to put paid, as the Brits say (i don't really know *why* they say it — but, then again, i don't know why they say that the seven most common quadrupedal gaits are the trot, pace, bound, walk, rotary gallop, transverse gallop and canter, so don't look at me like i'm the frickin' Shell Answer Man, kid), to any ideas i once entertained of writing this entire column on my underwear (the idea of writing the entire column *in* my underwear similarly paid put to, or put paid to, or *WHAT THE FUCK IS THAT PHRASE AGAIN?* [you know, British for "kiboshed"] by the fact that, even though i've had the thermostat set at 68° all day, the furnace can't get the apartment any warmer than 62° [and, jeezus, i sure hope those little degree symbols come out right when this column gets printed — otherwise it's gonna look like i'm whining because it's only 620 degrees in here. Which, i might add, with my new polypropylene drawers, it might as well be]. I could, i suppose, write a little bit about by similarly new and exciting polypropylene top, but a garment such as that hardly seems the stuff of glacial dryhump legend, plus it only cost fifteen dollars on sale, not sixteen, most likely because it doesn't have a labor-intensive barn door installed because i usually don't need to pull my penis out of my shirt. I mean, sometimes, when i'm done beating off into my roommate's Traci Lords shirt, i need to pull my penis out of *that* one, but, i, uh...*HEY, I DON'T LIKE THE WAY THIS COLUMN IS PROGRESSING AT ALL!* Actually, my polypropylene longjohns are navy blue, but my polypropylene top is brown (the proverbial skivvy of a different color). Since i can only realistically pop for one pair of polypropylene undies per winter, i must really question the wisdom of not having the color scheme go the other way 'round, so fuck my shirt, i don't wanna talk about it. Actually, i don't really wanna talk about the weather, either, since, up til long about 48 hours ago, this was, like, the mildest winter *ever*. Up until about two days ago, i was ready to salute El Niño (or, as we hipsters call it, "the Neenster" ["El Niño," of course, being named after famed German punk diva Niño Hagen, who also invented ice cream]) as the glorious harbinger ("harbinger" named after famous KROQ on-air personality Rodney Harbingerheimer, master of the sunset flip) of a new de-ice age whereby living in Wisconsin year-round actually seemed like it could become somewhat tolerable (oh, and i don't know exactly what "diva" means, either. I think it's German for "armpit hair"). Buuuut...all good things must pass, and, two days ago, God's frigid, six-pointed dandruff was drop-shipped in quantity to Wisconsin, the temperatures plummeted, the tundra froze, blah blah blah — and, as per usual, only the polypropylene-encased will survive. Not that i'm complaining, mind you — i mean, i'm sure that half the Bay Area is veritably green with envy, wishing *they* could have a nice, long snap of sub-Arctic weather to kill off the panhandler blight, but HA! FUCK YOU! It's *OUR SECRET WEAPON, and YOU CAN'T HAVE ANY!!!* Furthermore, since i type this column from my polypropylene-buffered perch in Green Bay, Wisconsin, with intent to deliver to a publication based in San Francisco, California, on the eve of the Packer-49er NFC Championship game, i would probably be somewhat remiss in my duties as a gratuitous agitator of sorts if i did not make at least a token effort to besmirch the virtue of the Packers opponents and their fans, who are, as i'm sure you are all well aware, a bunch of swishy, no-account, mock-duck-eating homosexuals. Er, waitaminnit, waitaminnit, i'm thinking of the Minnesota Vikings, *mea culpa*. Ah, *fuck*. This is a catchier-22 than it would initially seem: If, merely for gratuitous pot-stirring's sake, i chuck some wanton insults San Francisco way, and the Packers — perish forbid! — *lose* — er, i can't even say that word in good conscience, let's just say "if they do not win" — i'll look a dang fool, and they'll probably send some guy with a shaved head and a pierced tongue over to my house to fuck me up the butt and confiscate my Tom Robinson Band records. If i chuck wanton insults at the Gang

and the Packers triumph, number one, they will all pretend like they don't care, and, number two, i'll look like a bully for picking on a team coached by a goddamned *Yooper* (**YU-per**, n. *A resident of the Upper Peninsula ["U.P."] of Michigan, land of many exciting rocks and conifers*). However, if i do *not* hurl a few token brickbats westward, it will appear as if i am a spineless foogoo fish — a pigskin creampuff lacking conviction and feist — a veritably milksopping Bruce Banner posing in the purple polypropylene pants of the Incredible Hulk — and this, in turn, might cause the Creator to look unfavorably upon my team tomorrow (although, i spose if last month's column didn't do in the Packers chances of topping their UNPRECEDENTED TWELVE NFL CHAMPIONSHIPS with an UNPRECEDENTED THIRTEENTH NFL CHAMPIONSHIP, i guess nothing will [actually, i really have to apologize for last month's column, as i totally fucked up and forgot to add the parenthetical punchline *"i'd say 'eighty-one pages of UNCUT cock in the Bible' but i don't think that's the right choice of words"* after the part where i commented on the seemingly endless Biblical dissertations on circumcision; then, somehow, i managed to compensate for this tragic blunder by using the "3:16" joke *twice*. Ye gads. Well, cripes, i wrote the column under adverse conditions — the time i had originally earmarked that day as Write MRR Column Playtime got kiboshed/put paid to on accounta my grandma wound up landing herself in the hospital, and i figured i better go see her or i wasn't gonna get my $25 for Christmas, so i finally get outta there and then some asshole decides the Packer game should be at 3:00 PM, not at noon, even though they were playing on the East Coast, and then i make some turkey nuggets and next thing ya know it's the *Simpsons/King Of The Hill* hour, that doesn't get done til 8:00 and who the fuck wants to start writing a column at eight o'clock on a Sunday night? Further, i hereby, as of 12:21 AM CST 1.11.98, countermand my previous dictum placing the Motards 12" at the number ten spot in my 1997 Top Ten Albums chart; this spot actually belongs to the **TWEEZERS "Already"** album, which, in my grievous haste already apologized for, i sort of basically *forgot* about when i was writing last month's column, on accounta i wound up putting the album in the pile of 70's/80's power pop records i dredged out to write my column *two* months ago and, you know how it is, outtasite, outta mind {hey, you survived me not mentioning the band Quincy in my power-pop column with only *one* irate phone call, you'll get through this crisis with equal aplomb}. Although this album does violate one of the cardinal tenets of power-pop-album-hood by presenting an INCREDIBLY WRONG fourteen power-pop tracks instead of the correct TWELVE {eleven is also acceptable if you wanna get all moody and artistic on one side}, it only took me 283 strokes to beat off to the back cover, which was, if you'll recall, far, FAR less than the 640 strokes it took me to get the load off to the Motards cover, and, in fact, provoked an even faster ejaculation than the Dirtys record graphics did. It woulda been even faster, but i thought they were all boys at first] [oh, and in case you're wondering about my Grandma, yeah, everything's cool, i got my twenty-five bucks {further, let me take this opportunity for an uncharacteristic public display of yuletide gratitude aimed towards noneother than fellow columnist George "Sizzlescalp" Tabb, for his most wondrous X-mas gift of a copy of the first Ramones album autographed by THE FATHER OF PUNK ROCK, TOMMY RAMONE, and those other three guys, and even Monte Melnick, in the interests of virtually cranium-crushing completeness. I am not worthy ((barely worthy at best)), and, luckily for me, he's been so wrapped up with his "Tommy Lee vs. Pamela Anderson in Clash Of The Superstar Genitalia I" sex videotape that he hasn't noticed i didn't get him anything} {however, since the topics of both NFL Football and Celebrity Pam-Perforation have now been broached, let the record show that, in any Battle Of The Network Pams that may or may not erupt, my vote in the "famous Pamelas you'd like to see railed, nailed, and impaled" sweepstakes goes to Pam Oliver from Fox Sports. That chick's a fuckin' *knockout*. Or was that a knockin' fuckout? *More lab work, Professor X!* Makes me wish i was a professional athlete, then i could just walk around the locker room when she was doing interviews, and do that thing where ya twitch alternating pectoral muscles in rapid succession, then maybe even do it with my ass muscles to really drive her crazy mad with forbidden passion. I'd make her come to bed wearing nothing but one of those caucasian-flavored Breathe-Rite™ Nasal Strips across her nose. Uh oh, i think my polypropylene is getting moist. *Wait, no it's not!*}] [actually, if i had the money, i'd get George one of these heavy-duty sex chick mannequins i saw on this website i got tipped off to {http://www.sex.machine.com/private/faq/html}, i think they were called Dream Dolls™ or something, they look pretty hot, and, at a mere $4,999.95 {plus shipping}, quite a steal {hey, they said Howard Stern banged one of their products on the air, that's class. I have done the deed in a radio station before, but i was not of presence of mind to broadcast the play-by-play ((or blow-by-blow, as it were)), which probably explains why i can still only afford one pair of polypropylene underoos, unlike Mr. Stern}. I'd buy one for myself, of course, but the tallest model is only 5'7", and, goddammit, curse me as old-fashioned, but if you're gonna pay five thousand bucks for a woman, she better be at least 5'9". Further, they didn't have the Asian Eyelid Option and i couldn't find a pubic hair configuration that really fit my lifestyle, so i guess it's back to the Traci Lords shirt {actually, i'm gonna bake me a Sex Droid Woman out of French bread. Then, when we simultaneously perform oral sex on each other, we'll be engaging in *croissant-neuf* ((note to those scoring at home, so to speak: that is FAR and AWAY the worst pun i've ever made. Call me if you need another favor!))}]), and this we cannot have. Plus, i mean, as a chronic bet-hedger (not to mention an occasional hedge-wetter), i am, in all probability, not going to e-mail this column in until *after* the game (more realistically, until after *King Of The Hill*, which, by the way, had *better jolly well NOT be pre-empted again this week, or Hulk will smash!* What the livin' FUCK was that show they had on last week??? Some kind of amazingly un-funny cross-dresser thing; you know a Fox show fucking sucks when it makes you tearfully pine for the days of goddamn *Herman's Head*. The lesson learned from this most odious bait-and-switch is a simple one: *Cross-dressing, like baseball, has pre-empted King Of The Hill; ergo cross-dressing, like baseball, is evil and promotes communism.* In point of fact, i am virtually certain that the communists will have all major league baseball players playing in drag by the year 2000, in order to weaken our nation's moral fiber and contaminate our precious bodily fluids. Yep, couple promo spots on ESPN to the tune of "Kind Of A Drag" by the Buckinghams and an endless litany of botched pitcher/catcher innuendo by Joe Garagiola until he dies and they make Bob Uecker do it; truly baseball's renaissance will come anew), so, if i were to expend great amounts of space calling San Franciscans (the letter of the law indicates i should properly restrict my verbal harangues to the sector of the local populace who are registered 49ers fans; however, i don't feel one should need to follow professional sports in order to read a punk mag, so, in my grace, i insult the lot of yez) a bunch of tripped-out, dog-hair-ingesting ex-folk-singers (i realize that the "ex" is not applicable in all cases) who deserve every iota of anguish their community's lack of decent public restroom facilities engenders, and the Packers were to, you know, *not win*, i would probably have to go back into the column and replace all relevant epithets with some sort of emergency filler material, like the long parenthetical aside i have stored away regarding my desire to one day form a Nine Pound Hammer tribute band called "When Daddy Played The Dobro," and who needs that? (however, if any of you think you can make a more ridiculous Johnny Cash reference than that, bring the shit on, homey!) In any event, being fond of senseless, gutless compromise, i will *refrain* from personal attacks on the San Francisco community, and, instead, merely poke fun at the incredibly YAG name of your football stadium ("yag" is my new word. It means the same thing as the word "gay," when "gay" is used in a pejorative context not meant to actually portray or describe the sexual orientation of that which is being insulted. One who exhibits undue yagness is, of course, known as a "gaf." For example, the latest single by the Offspring is very *yag*, because they are a bunch of *gafs*. See? *You too* can insult your way to a brighter tomorrow of peace and tolerance!). I mean, "3Com Park?" *WHAT THE FUCK IS THAT SHIT???* What the hell is a "3Com?" Some huge corporate entity no one's ever heard of because they have so much money you don't even know they're around??? *Could this possibly get any more yag???* They probably just named it "3Com" so if they put out a record, it would get filed in the front of the bins at the record store, like 88 Fingers Louie! *IT GETS NO YAGER THAN THAT!!!* And whattabout that place in San Diego, where they're having the Super Bowl? "QualComm Park???" *"QUALCOMM???"* ***"QUALCOMM???"*** What the living FUCK type of sentient entity takes over a place where GRIDIRON GLADIATORS DO BATTLE, FOR FUCK'S SAKE, and re-names it after some ninetiespeak gobbledygook corporation that sounds like some kinda vaginal disorder brought on by carnal knowledge of unclean milk bottles??? I mean, i can see why the Rams bailed California for St. Louis — they were probably gonna make 'em play in, you know, "Mac Performa 6200 Stadium" or "Adobe Photoshop Version 1.0.1. Field" or something. At least Lambeau Field is named after a real live dead football coachin' human, as is right and proper (in point of fact, E.F. "Curly" Lambeau, founder and first head coach of the Green Bay Packers, played football and graduated from Green Bay East High, like myself [uh, "graduated" like myself; "played football" *unlike* myself; high school football might not be yag, but it sure sucks {any teensy shred of doubt i may have once held regarding this conjecture ((like, that high school sports don't suck, i was just too much of a gaf to make the team)) was emphatically put paid to/kiboshed when i had carnal boinkage of not one but *two* former cheerleaders from my school ((this was, of course, well after graduation, as, sadly, the Saga Of Nørb contains NO episodes of carnal boinkage during my high school years)) and found that they rated average at best as far as being co-conspirators of carnal boinkage goes ((of course, had i engaged in carnal boinkage with both *simultaneously*, or had boinkage occurred when they were still nubile 17-year-olds, and not wizened old hags of, like, 20, things

might have been a different story)). I mention this not to draw undue attention to my own measly sexual escapades, but as yet another community service, so that any errant young men at risk of contracting a DCF ((Dreaded Cheerleader Fixation)) can recalibrate their Fuck-O-Trons™ before copious effort in this area is senselessly and tragically expended. *Crazy punk chicks are your best entertainment value!!! I have spoken!!!*}, except that he musta been, as the kids say, one hella dumb sum'bitch because he was born in 1898 and our high school was a WPA project from the 1930's. Boy, i bet *he* got the cheerleaders before their expiration dates were up! Friggin' upperclassmen!]). You Californians have *no* clue whatsoever *vis a vis* proper football stadium nomenclature — i mean, at present, your shining bulwark of propriety in this area is the sub-yeomanlike "Oakland-Alameda Coliseum." HOWEVER, since i am a just and merciful adversary, i will allow you *one chance* to set this woeful situation a-right before i order your state obliterated and your NFL teams relocated to deserving communities such as Cleveland and, uh...hmm...wow, it's hard to think of a community that's been so wicked it deserves either the Raiders or the Chargers; i think i'll send one to Monticello, MN and the other to Fond du Lac, that'll fix 'em! Regardless, my ultimatum is this: I hereby demand that, by gametime tomorrow, ALL professional football stadiums in the state of California change their name to "The Oakland-Alameda Coliseum," except for the facility currently *known* as "The Oakland-Alameda Coliseum," which must change its name to "Milt & Betty's Goober Bowl." To defy my will is to perish, as, if there is ONE thing this administration will not be guilty of, it is of being soft on 3Communism. You're on the clock.

"Sadly they [MRR] only cover down-the-line hardcore, which considerably limits their vision."
Truly Needy Fanzine, 1983.

Careful readers may be aware that I am now responsible for assigning all of the vinyl that comes into MRR, whether it be through the mail or from Tim's frequent trips to the local record stores. This responsibility requires that for three weeks of the month, I stop by MRR HQ every couple of days and divide up approximately 200 records to the 40 music reviewers. Although the previewing of each release often leaves me feeling a bit seasick when I go home, I'm enjoying the challenge of trying to get the records to reviewers best suited to describe them.

Of course the other responsibility I've taken on is maintaining MRR's "music policy" (which has earned me the title Minister of Taste from a friend of mine). For those unclear about what "the policy" is, a couple of years back the decision was made that MRR would narrow its focus of music covered to that which could be more immediately linked to the punk, garage, and hardcore that the zine first sought to cover. Releases which don't fit that focus don't get regular reviews and can only be in ads which feature other reviewable releases. These bands can be reviewed in the genre specific columns, but they don't get interviews.

When this policy was first announced it caused a great deal of bellyaching. Some were concerned that the term punk wasn't as narrow as MRR was defining it and that a number of bands, many which were DIY in ethics, would be left out in the cold. At the time, I was a MRR reader, living in D.C. and wasn't all that phased by the decision. D.C. was dominated by one of the genres being removed from coverage, emo. Although I enjoyed some of the bands that played, what was going on then (and now) musically and attitudinally was a million miles away from what got me interested in punk rock in the first place.

The music policy has caused a few ripples since being implemented, but, as should be expected, life here on earth has continued. I would hope that it is rather clear from my column that I do enjoy emo. I also like some of the wimpy pop and slow drip metal that is likewise relegated to the music columns. In many instances there are bands in these genres which are, in varying degrees, related to punk. But they ain't punk. Some disagree and begin chanting the DIY mantra, arguing that the business principles and the radio unfriendliness of these bands make them punk. The adherence to DIY principles is extremely laudable but I have extreme difficulty seeing what is all *that* punk about the art rock that encourages a fucking church-like atmosphere at shows or the riff biting metal which has some odd fascination for the glory days of *Kerrang!* magazine.

I'll make my position as clear as I can as to MRR's coverage policy. *Maximum Rock 'n Roll* is a punk rock fanzine. While I'm the one assigning the vinyl, the soundtrack here is still going to be the snotty, angry, loud, fun, aggressive, PUNK music that woke me up when I was 13 and continues to make sense to me now.

You should be aware that there isn't some computer which decides if a record passes the punk test, it's just me (with frequent help from Tim). Mistakes are gonna happen and stuff is going to sneak in while other stuff is rejected. Also, there is likely to be a few inconsistencies between what I may approve of and what Ray Lujan might think is inappropriate when he is assigning CDs. I'm aiming to be as consistent as can be, but a party boy like myself is going to be hungover every once in a while.

*****

I wasn't able to get a column in last month due to the usual end of the semester exams and papers which left me too harried to give each record the appropriate amount of time it deserved. As a result, there is a hefty amount this month for your reading pleasure.

UNWOUND is a band which is super popular, but I've never really been much into. There 4 track 12" sounds about the same as usual, with stripped down but well produced dark plodding melodies with a hint of time obsessiveness. Other then the art song on the B side, everything is under three minutes here. (Kill Rock Stars)

Fans of recent Dischord and Art Monk Construction releases may enjoy the clean, rocked out tunes of NAHT. Musically, a lot like early JAWBOX, simple but with occasional complicated instrument interplay and fairly energetic.. The vocals, however, are awful with way too much emphasis on singing. (Time Bomb, Toporo Bldg., 2-18-18 Nishi-Shinsaibashi, Chuo-Ku, Osaka 542 JAPAN)

Think SHELLAC, take away the bass and give Albini a higher voice and you can begin to hear the KITE EATING TREE sound. Time, repetition, and drive similar to A MINOR FOREST, but with soft parts that work pretty well. (301 Lexington Ave., Buffalo, NY 14222)

UNION BLUE was sounded a lot better at 45 rpm on their 33 rpm split with STRING TRICKS. Their sound is a bit slow and somewhere between the pop of PROMISE RING and the quirks of HARRIET THE SPY. STRING TRICKS play an almost indy pop sound put keep the guitars at the necessary harsh level. ($2 ppd:PO Box 19394, Cincinnati, OH 45219)

With no hesitation at all, I say yes to the ALKALINE TRIO. Everything is aces;good drive, lots of energy, and the softness is still gritty. Somewhere between pop and emo. (Johann's Face, PO Box 479164, Chicago, IL 60647)

Two items from Mountain records have come in, the CLOSURE CD and the RENDER USELESS EP. Its been a long time since I've listened to the CLOSURE/BREAKWATER EP, but it seems these folks have tightened up a bit. These songs have a raw, epic quality, fairly hectic and swirling with full out vocals. There's parts in each song that are very sparse with an emphasis on quietness. Knowing that there are 6 tracks here clocking in at over 31 minutes tells one a lot about what to expect. The RENDER USELESS EP overcame quite well what I thought would be a big stumbling block when I first looked at the EP's booklet; the songs are lyrically very dense. Their delivery of these words works well because of the vocal interplay of the singers and the music,(which combines some DC dark melodies with a suppressed SHOTMAKER bass) pushes and pulls the words straight through. (Mountain, PO Box 220320, Greenpoint Post Office, Brooklyn, NY 11222)

More crazy ass intricate shit from DAWNBREED. If you haven't heard these Germans yet get to it, there's a lot to chose from. They have a "large" sound with layering and tight rhythms and enough mania to keep it happening. They share a split EP with WORLD INFERNO FRIENDSHIP SOCIETY, who play a bit of art and noise, which at times is a bit wave, and has choruses that remind me of the dance song "Dr. Who." I was instructed to reed the lyrics of "Tattoos Fade", I guess for their attack on people who may immerse themselves too much in the counter culture. I prefer BORN AGAINST's "Bit Part In A Bad Movie" approach. (X mist, PO Box 1545, 72195 Nagold, GERMANY)

Two Doghouse releases this time around. The GET UP KIDS LP is chock full of sweet, but not syrupy, mid west emo-melodies. Not much drag at all on any of the songs, in fact there's a really good push throughout that'll keep your toes tappin'. Nothing too new, but a solid listen. The layout isn't too easy on the eyes, which is to be expected since the Slamdek guy did it.

HOT WATER MUSIC is progressing to where one would expect on their most recent LP "Forever and Counting." Steady, carefully crafted rhythms throughout these songs which travel very far over hill and dale. Not many of the tunes ever approach traditional song setup which will be your favorite part of this outfit or your most bitter complaint. I don't think the past FUEL or AVAIL comparisons carry much descriptive weight anymore, this is their own thing. (Doghouse, PO Box 8946, Toledo, OH 43623)

COLUMNS

If you like the huge German post-hardcore sound you couldn't do much better then the MELTING PROCESS 12". Loud, intricate, intense songs which demand all of the attention an ADD punk can give. This is a much grittier and ugly take on this style then can be found on the recent ZORN LP. At times you've got a whole lotta grove, as well as fury. (Fucking Kill Records, Goldenbuhlstr. 6, 78048 Villingen GERMANY)

I was quite pleased, for the most part, with the arrival at my doorstep of a package from the Gold Standard Laboratories. First off, the recently reviewed STARLITE DESPERATION/SUNSHINE EP. STARLITE DESPERATION has me quite amazed because I witnessed one of their early shows where they were utter shit. Well, they stink no more, and on this EP they kick out a medium paced rock and roll gem. SUNSHINE turn up the tempo notch on the rock with a slightly Svenonius (NOU) vocal delivery. SUNSHINE's from the Czech Republic and also has an LP on GSL. The LP keeps up the same awesome delivery (except for the arty B side) which also includes the well placed use of an organ and bizarre looped sounds. Fucking emo rock'n'roll baby! This is what I wish all the post NATION OF ULYSSES stuff had sounded more like.

Also from GSL is the GET HUSTLE EP. Some may be tempted by the advertising listing ex ANTIOCH ARROW members. This is just terrible. Female vocals whined over somewhat strong drum led tunes which continually degenerate into art-jazz with some of the worst piano playing since your cousin's 2nd grade recital. (GSL, PO Box 11794, Berkeley, CA 94712)

Another slew of records came in from the Spectra Sonic Sound label. In many ways I think the SHOTMAKER/MAXIMILIAN COLBY split 12" is a great representation of a certain moment in the emo timeline, just before the bittersweet mid west sound took over. The 30 SECOND MOTION PICTURE 12" captures that rhythmic, moody, slightly reserved but explosive quality quite well (due in part to having ex SHOTMAKER members). The addition of female vocals at times adds a lot to the delivery. The BLAKE EP's strong point is that it keeps the speed up, though one is able to still know what is going on. At times it gets to clean and ventures towards math rock, but for the most part stays harsh enough to avoid such nerdiness. And finally, my earlier wishes were granted and I have a copy of the new FRANKLIN CD "Building In A And E" which is a corelease with FILE 13. A bit of a departure from the softer, soothing harmonies here. There's an edge to the tunes fueled by some rough distortion, a bit less pop, and the harmonizing isn't always as high as before and it's shorter in duration. There are some familiar aspects here, but I'm still not sure of my verdict. (Spectra Sonic Sound, PO Box 80067, Ottawa, Ontario KLS 5N6, CANADA)

Much, much more to come next month, as I'm still catchin up. Hopefully, there will also be a HATED Pioneers of Emo piece.

ENDNOTES.

1. I'm thinking about switching up the way I do this column. If there's stuff you like about the way I present this or have ideas or criticism let me know: 1950 McAllister #1, S.F., CA 94115
2. To whom it may concern, go fuck yourself.
3. Nintendo 64 punx unite!
4. If you run a distro of more then ten items which carries the type of stuff that I review send me a catalog, I'm going to run a list in an upcoming column.

Count Your Lashes Out Loud

Queenie

My best friend asked if I would be her date for her company holiday party at the Fairmont hotel. Since she rocks and happens to work for one of the top high tech companies in the world, I said sure, why not? And then as the night got closer and closer, little tidbits of what to expect were coming at me like sage advice from a fortune cookie. Her outside sales partners were coming in from the east coast. Read: red headed, Irish, Plymouth rock, I was here before they came, alpha kappa iomega. Best friend being as pretty as she is always has to worry about what she wears cuz one inch too short and her rep can go from killer inside sales to "I wanna wear your ass as a hat." Final verdict: semi-formal without being at all sexy; dressy without being showy; feminine, classy and professional. So, I threw on my thigh high leather boots with garters to match and off we went.

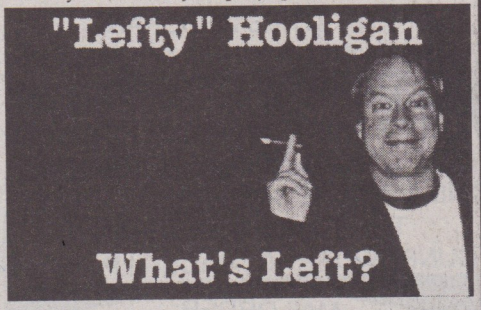
First off, the Fairmont is huge and showy but gaudy as hell. They have the customary high ceilings, the huge ostentatious chandeliers and the bright ruby red carpet. They also have more biscuits than England. And I don't mean just the guests. We walked in and got harassed by five different hotel workers before I stopped and reminded one ever so gently that he was "so fucking ugly." For the rest of our journey through the labyrinth of a lobby to the banquet rooms, we were gawked at but no longer did anyone have the balls to approach us. But not to worry, I gave them back to the concierge when we departed.

The party itself was amazing. Having never been employed by a fortune 500 company, holiday parties are a new thing for me. And the fact that this one was a high tech firm made the mix all the weirder. For those who know nothing about high tech firms, let me fill ya in... There are the CEOs or the starters of the company who may or may not be engineers. These, mostly male, millionaires have found that the adage "all good things to those who wait" is actually very true. These are the boys that we made fun of in high school but now depend on for world destruction. Stop the technology madness! But I digress... They in turn hire management: cool, slick business boys and women with masters in ass kissing and handshaking who hire sales people to help increase their, well, sales. Sales people are either other slick business people or smart fast talkers like my friend. She could sell me a eunuch if she wanted! But in high tech, the most important employees are the engineers. These are those barefoot, Cheetoos eating, red nosed, sneezy mamas boys that you see in the late night sandwich shops looking for Jolt soda to go along with their Ho-ho's. They're brilliant and can type code faster than a motherfucker but can't hold a conversation to save their lives. Of course there are exceptions to the rule. But they usually become CEOs.

Now, the strange thing about business people and schoomzing is that it has all the proponents of a sm scene without any of the negotiations. It's as though when you start working for a corporate company, you entered into an unwritten contract that scenes can begin and end at any time and you must be willing and ready to play. There are the dominants- usually the Stanford MBAs with low self esteem but can talk out of both sides of their mouth better than Sammy Davis Jr. And their are the submissives- the out-of-their-element engineers who peer over their glasses like frightened mice. And the ratio of men to women is outrageous, that is if you don't count their dates. The boys outnumbered us about ten to one. But partying with the big boys was my specialty. Knowing nothing about schmoozing but being quite experienced at sm scenes, I jumped right in. At first, best friend was a little apprehensive. And rightly so, she had to work with these boys come Monday. But since we can't piss standing up, we miss out in all the big sales, so I said this was our time. She sat back and watched how one by one, boy turned into pussycat as they knelt at my feet, asking me where did I work? After a couple of second thoughts and witnessing a few low blows she jumped right in and dominated the rest of the evening. And when the cigars were passed around, like they always are at these ol' boy parties, bitch sat right on the table and smoked with the best of them. Well, ya don't get the big office just for selling a half a million...

Unlike the rest of the world, the number one issue in sm is consent. Before you can do anything, fuck, touch and sometimes even talk to another person, you have to get their consent. And remember, those below the age of consent, intoxicated persons and those not in their right mind cannot give their consent. And then perhaps the second most important issue is negotiations. These are the who, what, where, when, how, and how hard of sm scenes. Negotiations should take place before scenes when all parties are still dressed and neither is "in role." This is when you state your limits, your limitations, and your boundaries. Usually the more experienced of the two has the responsibility to make sure quality negotiations take place and are handled properly. For suggestions on what kinds of questions to ask and/or negotiations forms pick up a copy of **SM 101** by Jay Wiseman *(Jay Wiseman, P.O. Box 1261, Berkeley, CA 94701. $24.95. Add $3 for S&H. Add 8.5% sales tax for California orders. Orders shipped via UPS ground or first class mail.)* This is one of the most useful books I have ever read. It has all the nitty gritty details of sm scenes that most people should know but never think to ask. ASK!

Well, since my time's up, I shall finish next time. So til then remember to be nice to the geeks, for they shall rule the world, and always ask before you take. Some people still appreciate politeness. Fuck with your eyes open and when you're ready to play, play hard...



When the axe entered the forest the trees said: "The handle is one of us."

—Turkish proverb

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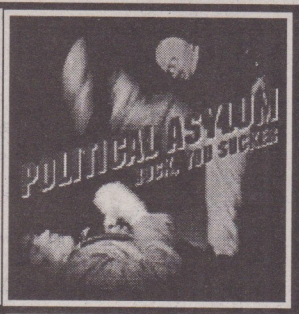

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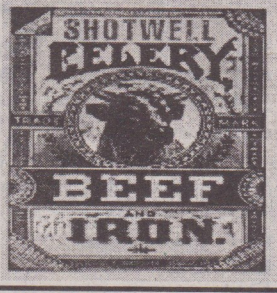

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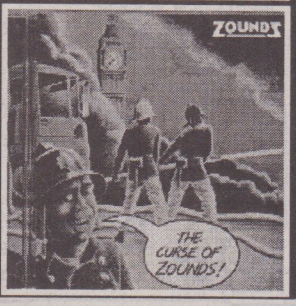

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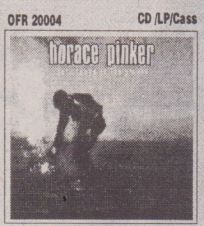

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have their own children, and two retired parents. When your parents worked, they were both excellent criminal lawyers who used the fees from their wealthier clients to subsidize their fight for the poor and downtrodden. This tradition of championing the powerless carried on to the next generation with social workers, doctors, teachers and union organizers among your siblings. Of course it's just a family and there was always this sibling rivalry between Karla, the oldest girl as well as the first child, and the oldest boy Lenny. That rivalry quickly corroded into open warfare when mom and dad died in an airplane accident, leaving no will for their substantial estate.

At first Karla and Lenny each tried to muster you and the rest of the children to support their contending claims to be named executor of the estate. This became subtle intimidation, then outright bullying as big sister and big brother jockied for legal control of the family's legacy with well-paid lawyers.

Then things got weird.

Karla's ten-year-old son was picked up from school by a stranger and never seen again. The steering failed on Lenny's truck while his wife drove it, killing her in oncoming traffic. The police investigated both incidents and were unable to press charges against either Karla or Lenny.

As the hostility between the two intensified both insisted "you're either with me or you're against me." Cory, the youngest brother and easily the most liked sibling, tried to call a family council to peacefully settle matters, only to turn up dead, shot four times by an unknown murderer still at large. Your sister, Annie's Tucson apartment was infested with scorpions, and a speeding truck without visible license plates jumped the curb and barely missed you standing on a street corner.

You know that Karla or Lenny, perhaps both have gone homicidal. Yet you can't bring yourself to go to the police. You don't know whether you should approach your other brothers and sisters to try and organize a united front, or to just run for your life. What does being part of a "family" mean under such circumstances?

This last question is rhetorical of course. The macabre "family" I've constructed above is intentionally extreme to provide me with a very broad analogy. You see, folks are always telling me that I belong to this family called "the Left" and that I shouldn't go around attacking my fellow Leftists. I'm accused of sectarianism, of being against unity, of not getting along. Funny thing about this "family" though. Its got a couple of mass murderers and several extremely sleazy characters as members.

My politics reside somewhere between anti-authoritarianism and ultra-leftism. Social democrats have made it their practice to abandon, coopt or suppress the revolutionary social movements in which folks with my kind of politics place their hopes for radical change. Leninists, from Lenin and Trotsky to their hyphenated heirs, have made it their practice to shoot folks with my kind of politics, among many others. I'm not talking about one or two isolated incidents, what Leninists like to call "mistakes." I'm talking about example after historical example; a consistent pattern of behavior. I'm talking about thousands of revolutionaries murdered and scores of workers' uprisings or social revolutions betrayed.

So, what does being part of a "family" mean under such circumstances?

Yes, of course, history is nothing if not an interpretation of the available evidence. But I really don't think my reading of the Left's history is all that inaccurate or paranoid. I haven't even mentioned how Leninists have treated each other or how social democrats and Leninists have failed to get along, let alone how the working class has suffered at the hands of both. I won't bore you with repeating the details one more time. Dig out your back issues of MRR for my previous columns. Better yet, do your own reading in that sorry history. I'm not saying here what's an old joke on the Left; that when the Left forms a firing squad, they form a circle, guns pointed inward. Both Leninism and social democracy have made the taking of state power a central axiom of their respective socialisms, the former by revolution and the latter by democratic elections. The rest of the Left outside of these two tottering orthodoxies believe that the people, the masses, the working classes must take power directly, on their own; what I've called in past columns social power to distinguish it from state power. Thus, whereas much of the independent Left seeks to activate and organize society's base, Leninism and social democracy work to seize society's pinnacle. It is out of this battle for state power and the achieving of it that their brutality and treachery arises.

The distinction between diffuse social power and centralized state power, between working class self-activity and self-organization and the electoral or extraparliamentary machinations of political parties also reveals why the first usually goes down to defeat against the second. How social democrats can subvert popular uprisings and how Leninists can off their left opposition. I never said that working class self-emancipation was easier than seizing state power by ballot or bullet, only that it is socialism's essence.

Now, as you might have noticed, the longer I write this column, the more I repeat myself. It happens to everyone writing monthly for any length of time. A fellow columnist says that it really doesn't matter that we endlessly rehash, restate and recapitulate the same old shit because MRR's readership completely changes every few months. I'm not so sure.

The last nine months or so of columns I've redone themes familiar to longtime readers of this space; the evils of capitalism, unionism's limitations, going beyond democracy, the nature of social power and social revolution... To be sure, I try to do this in different ways every time as hopefully clever variations on a set of themes. Occasionally I find topics I've never really discussed before, such as the column before last month's on how I feel about guns, and even then I manage to bring things back to certain well worn topics.

I've also done mild departures—most recently with the fully cited Mexico series, a little science fiction a while back—in my continuous quest to make this column interesting for me to write. The series on Mexico though might be considered a throwback to the days when I did my column for MRR's old news section. In any case, I do intend to follow up with the US class struggle series sometime in the future (honest!), thus repeating that format. Finally my critics say all my columns are sci-fi.

Getting interesting items from readers and others via the post to comment on, finding interesting stuff at local bookstores and newsstands to review, dispensing contacts and causes to MRR readers; my "...All The News That Fits..." is ultimately little different from other columnists' "End Notes." Again, a variation on what's already been done. I can still get a point-of-view out of keeping up with current events, and I still have a few tricks up my sleeve for the meat of any column—the commentary—but over time certain hooligan themes always come around and go around. Hooligan themes because "Lefty" Hooligan is a pseudonym after all.

The pen name (*non de plume*) has served several functions throughout history and literature, so its more precise to call "Lefty" Hooligan a war name. *Nom de guerre*. Always combative, "Lefty" Hooligan is a certain modestly honed instrument of analysis and attack. I don't write as "Lefty" Hooligan to hide my true identity so much as to draw a very particular, very pure target on this world. I couldn't write "Lefty" Hooligan if I couldn't clarify a certain left communist strand out of my overall political and social thinking. There are other ways in which I see and experience the world outside of "Lefty" Hooligan however, some of which creep into the column despite my efforts at keeping the type pure. And believe it or not, I know folks who don't consider "Lefty" Hooligan pure enough!

I've always had a penchant for pseudonyms. My other, punk name is actually in the MRR staff box; George Impulse. Comes from doing a 'zine in San Diego called the *Daily Impulse*, for which I wrote under a number of other pseudonyms, the main one being Sammy Blue. I've written as "anonymous" and "name withheld." I've used Emmett Grogan a time or two in tribute to that Digger hero, one of those "ultimate pseudonyms." I use other pseudonyms when I write outside of MRR; "Lefty" Hooligan being a creature of this column and this 'zine. I've used many, many, many pen names and war names over my writing years, again mostly in my political and social work, mainly self-published but also published or reprinted in other underground newspapers, magazines, etc. Even the way I do my fiction—first two real initials, full real last name—is considered a pseudonym when applying for an official copyright from the Library of Congress.

I wouldn't make a laundry list of them, even if I could remember all of my pen names. I have no need for my FBI files thank you, though I'd like to think that several of my more effective war names earned themselves separate files in their paranoid archives. I'm not thinking of dumping old "Lefty" Hooligan 'cause the name's associated with discernible themes. Any ongoing pseudonym, if it's a good one, is by definition a constructed character of certain traits and viewpoints and even contradictions. I think there's a lot more play in that moniker, even while it's understood that in time I'll also retire "Lefty" Hooligan.

These ruminations on the column—its attitude and author—are also something I do now and again. To keep this commentary lively I have recently tried to get out more on the Left, attending public events here and there to take stock of what's left, reviewing them in this column like other columnists review bands, records or shows. It's time for another installment of...

...THE LEFT IN REVIEW...

The Workers World Party's style of organizing—lots of superficially independent, fake popular/united front type organizations calling and running a demo—described last issue can be contrasted with the approach taken by the December 6 Mobilization to Free Mumia Abu-Jamal. Your typical lowest-common-denominator-to-get-the-broadest-possible-support leftist coalition, I'll refer to it as the D6M from now on.

The final flyer for the D6M's San Francisco march and rally had a list of endorsers that was a who's who of the Left in the Bay Area and beyond. Lots of Trot splinter groups as well as the Maoist RCP and its fronts Refuse & Resist

and the October 22 Coalition to Stop Police Brutality, along with a plethora of church, community, political, peace, labor, women's, third party, student, minority and alternative media organizations. Notably absent; of course Mumia Abu-Jamal's supporters to the "left" of the D6M such as the Trot Spartacist League's Partisan Defense Committee. Also, neither the WWP nor its myriad fronts made the exhaustively "partial" list. It's absurd to draw more than offhand speculation on the alliances and antagonisms of the 1997 leftover Left from just one flyer given that other folks never made the list; to include most environmental groups, old Left CP-associated organizations, actual unions instead of endorsing unionists etc. Besides, that's not the point of this review.

The stock Leftist march-and-rally of several thousand was as boring and predictable as can be. I attended because past Free Mumia actions in SF had shown some street action. The Anarchist Contingent did manage a slight detour from the march route, toward the end briefly blocking Market Street, but that didn't last given the police presence at the demo. (They also had better chants: "No Justice, No Peace/Fuck The Police;" "They Say Execution/We Say Revolution.") There were lot's of low key D6M security keeping things tidy, and endless self-important, self-congratulatory speakers dragging things on and on from the stage. The event became a fishing expedition for me. In other words, I went around collecting all that free left-wing literature. The myriad Trot groups competed for marks. The RCP, one of the last Maoist formations around, seemed a bit lonely. Everybody had a table or leafleters at the demo, with folks who didn't make the endorsement list giving out their shit as well. Ecumenical as all hell, and as equally depressing.

This is the leftover Left, after all.

I'm fond of the term. The D6M event certainly had that feel. Had the D6M been all-inclusive and gotten endorsements from every possible progressive Bay Area organization, their demonstration-as-usual would have felt even more leftover. Leftover from the 1950's, '60's, '70's and '80's. Leftover from the Cold War and a New Left grown old. Leftover from the collapse of the Soviet empire and then the Soviet Union.

This leftover Left has nothing in common with Michael Moore's "nutty left," though I do agree that the Left isn't really interested in getting real working folks to come to Free Mumia or any other Leftist event. A two plus hour march and I left after an hour and half of goddawful speeches! The overall D6M event was an overlong, not very entertaining thiree-ring left-wing political circus with only marginal relevance to what working people are going through in this country and around the world. Not that the relevance of the death penalty and police brutality can't be made to working people. No worker in his or her right mind is gonna waste the better part of a precious day off to participate in such a tired spectacle of leftists endlessly talking to other leftists however. I also concur with Moore that the Left is entirely removed from this country's working class and "middle class" struggles against corporate capitalism. Moore calls these struggles New Politics, but it's really only narrow union politics brought into the '90's that he wants to emphasize. Boring, bureaucratic, often compromised, sometimes corrupt union politics. A barely reformed AFL-CIO and a half-assed Labor Party.

Nothing new in any of that.

There are many radical ways working people can and do respond to the new world order of globalizing capitalism outside of unionism. I've talked about the tactics and strategy of some of these responses in past columns, and publications such as *Collective Action Notes* (POB 22962, Baltimore, MD 21203) do a good job covering working class activity from around the world. My hope for a new politics comes from workers finding effective non-union, anti-work, international forms of class struggle that reinvent the class war for the next century.

That's also why it's the leftover Left. Left over from when all you had to do was "look for the union label." Left over from when "full employment," "jobs and justice," "guaranteed work or a living wage," etc. etc. etc. were appropriate slogans for a militant labor movement. Left over from when a workerist/work-ethic socialism at its very best fought for the workers' "right" to manage their own daily grind. The D6M demo was such a generous slice of this leftover Left I couldn't help getting thoroughly depressed.

I did collect a hefty pile of leftist propaganda. When I'm not being "Lefty" Hooligan I enjoy tracking extremist or quasi-cult like thinking—left, right or off the spectrum—and I now have plenty of raw material thanks to the December 6 Mobilization to Free Mumia Abu-Jamal. (My favorite is the flyer "Concentration Camps for Blacks" from a Black Israelite group out of Sacramento.) Whether or not I can comfortably toss unions and unionism into the leftover Left category aside, the leftover Left shares with unionism the simple fact that neither are likely to go away in the near future. There are plenty of fools willing to revive the AFL-CIO or graft a third, labor party movement upon that trade union federation. And after two recent die-offs (1973-75/end of Vietnam war; 1989-91/complete Soviet collapse) the leftover Left is alive if miserably self-ghettoized through such formulaic events as the December 6 "mass march and rally" to "free Mumia Abu-Jamal, end the death penalty," and "stop police brutality."

How can an event that is "lowest-common-denominator-to-get-the-broadest-possible-support" simultaneously be "miserably self-ghettoized." Because the broadest possible support is sought, not from the wider multi-racial, multi-gender working population, but only from the wider Left; from what some like to call the "progressive community." The Left is still talking only to the Left, using tired old Leftist forms and formulas. A losing setup if ever there was one. As I said, the leftover Left. 12/6/97 D6M march and rally to free Mumia Abu-Jamal. = ★&1/2 (one generic star plus a half star for those amusing anarchists).

To paraphrase a well-known idiot S.O.D. t-shirt; I'm not sectarian, I criticize everybody. We'regonna have to take on the state in order to take down capitalism, and we're not gonna do it with a loser leftover Left or a business-as-usual unionism. The question that I don't have the space to answer now is whether unionism and the Left actually impede something newer and better from coming along.

...ALL THE NEWS THAT FITS...

NEXT COLUMN, peace terrorism...

NEED A SCORECARD? Some folks who've written me say they need one with all the ideas, terms and names I drop in the course of a column. Actually, the request was for some readings to help decipher this shit. For appraisals of Marxism, get David McLellan's *Karl Marx: His Life and Thought* and *Marxism after Marx*. Daniel Guerin's *Anarchism* is a good overview of leftwing anarchism. There's no comprehensive look at ultraleftism, though Arthur Hirsh's *The French Left* covers some of the major origins and ideas. There's no overall summary either of the US Left today giving ideologies, origins, histories and family trees. Jay Kinney did do witty, basic snapshots of the Left in *The Last Whole Earth Catalog* and *The Millennium Whole Earth Catalog*. AK Press (address below) and Black Rose Books (3981 Boulevard St. Laurent, Montreal, H2W 1Y5, Quebec, Canada) are good sources for anarchist/ultraleft/libertarian Marxist books. There's no overall clearinghouse for Marxist-Leninist stuff since every tendency has it in for every other tendency and won't carry their literature. In large urban areas the two major non-CP parties—RCP and SWP—maintain bookstores stocked with the works of their favorite mass murderers. Some really good local bookstores exist where you can find decent political sections with Trotsky next to Stalin next to Mao next to De Leon next to Kautsky next to the "left within the left"... In California I can recommend Midnight Special Books (LA-Santa Monica), and Groundwork Books (SD-La Jolla). Surprisingly, the Bay Area doesn't really have either a good ecumenical socialist bookstore, or a general bookstore with a comprehensive socialist section, although Walden Pond Bookstore in Oakland comes close. Powell's Books in Portland is so huge that it manages to provide a half decent socialist section by default.

MEXICO UPDATE... After Mexico's Conciliation and Arbitration Board struck down the October 6 election of an independent union by workers at the Tijuana Han Young truck chassis plant, the company started firing union activists and bringing in new workers from southeastern Mexico. Charging the Mexican government with violating workers' rights, four human rights and labor organizations on both sides of the border filed an "urgent complaint" under NAFTA's labor side agreement. The Campaign for Labor Rights launched an international effort to "boycott Hyundai" because Han Young is one of Hyundai's suppliers. (12-97, *Labor Notes*). Under pressure, the Mexican federal government and the government of the state of Baja California went into action. New elections among the workers were scheduled and on Dec. 16, the maquiladora factory once again voted for an independent union; results that the Mexican government at all levels has *promised* to abide by after intense 4-hour negotiations with federal labor ministry representatives. Yeah right, promises... Independent Mexican union organizers say this is just the beginning of a new wave of labor militancy, but it's a little too early to be calling it a milestone given the PRI's penchant for resorting to everything from pro-government union goons to "white hand" death squads to get their way. (12-17/18-97, *SD Union-Tribune*; sent in by Karl Koons)

DRUGS... What can I say? I use 'em. Used to take a whole lot of different drugs and I've cut that down to one or two favorites. I'm part of the demand that makes a joke out of the War on Drugs. Only it's not a very good joke. The 10-10-97 *SD Union-Tribune* editorial sights the *NY Times* as revealing that more than 100 people involved in the drug trade have disappeared in Ciudad Juarez and Baja California along the US/Mexico border after being arrested by uniformed state and federal police, calling them the disappeared, and contending they are victims of overzealous Mexican anti-drug enforcement. Something about this smells, and I think there's more to the story than meets the eye. Thanks again to Karl Koons.

PERSONAL PROPAGANDA... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for $10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.

COLUMNS

It is a matter of policy here at MRR to correct errors of fact that manage to make their way into print despite the rigorous editorial oversight to which all items are subject. Unfortunately, I've allowed a lot of errata to pile up while "frying other fish" as you vegans so quaintly phrase it. Bear with me as I clear out my in box.

Re: the Lazy Cowgirls (Batfarts)/Loli and the Chones rumble-o-rama. I mistakenly referred to the Lazy Cowgirls as "bloated bags of hot air with rock star attitudes and the lameness to back it up musically," when they are, I am informed, actually bloated bags of shit. I stand corrected.

Re: the unlamented demise of Junk Records. My charitable assumption that lameness was the root of various Junk lameness turns out to have been dead wrong, as the foully evil (and not merely lame) principals are reported to have blown their capital buying Gallagher's act and a watermelon farm.

Re: people in general. I used to hate the fetid masses of humankind, but I have finally realized that all the simpering bleeding hearts hereabouts are RIGHT RIGHT RIGHT as rain. People are basically good; it is this strange extrahuman thing known as society that corrupts we homo sapiens. Let's repeal the law of survival of the fittest and every other "immoral" idea with acts of congress. Mencken was WRONG WRONG WRONG. I realized this while observing the wonders of human life on New Year's Eve. People are great! They rule!

Now on to new business. Since I mildly ranted about shitbird record labels being started for lame reasons and subsequently being lamely driven into the ground last month, I'd like (in keeping with my happy new attitude for the new year; hey, has someone been slipping Prozac in my schnapps?) to give credit to a couple of undersung labels that, coincidentally, have releases that have fallen into my box lately.

In The Red Records (2627 E. Strong Pl., Anaheim, CA 92806) have amassed a pretty solid back catalog that seems to be a legitimate reflection of Mr. Red (or whatever the name of the big cheese might be)'s taste rather than an ongoing attempt at grabbing "hot" bands. And he excavated that Consumers album, a great public service. Hats off to Mr. Red, I say. Three cheers and all that.

So on to the matter at hand, an LP by The King Sound Quartet (notably combining the talents of Gorie/Blacktopper/Dirtbomb Mick Collins and the ubiquitous Tim Kerr) entitled "The Getdown Imperative." They play the eclectic card, and pretty much trump with it all through side one (they do a Government Issue cover and make it SWING, jack!). The whole second side is devoted to a "cover" of Sun Ra's "Space is the Place" which doesn't quite get it (mind you, I'm not much of a Sun Ra fan anyway, although I certainly dig the Sun Ra shtick in all its mytheopoetic glory). But side one is extra-solid, Jackson, and the whole package is certainly sincere. So huzzah for In the Red, say I.

In addition to putting out the GoGocore instro noise blast of Japan's Switch Trout, One Million Dollar Records (Kiefernweg 5, 25462 Rellingen, Germany) is responsible for the Charles Napiers' "Il Suono Di Violenza" which, at times gets up to the aggro instro level of Cee Bee Beaumont (speaking of which, why is their "Prestressed" LP so fucking hard to find around here?) while also tossing some surf sounds into the blender. Listen, each of you knows whether or not you're personally ready to cry "uncle" on instros; suffice it to say that this is definitely in the upper percentile.

More uneven, but still of interest (thematically, to be certain) is the "Spaghetti/Duck You Sucker" omnibus. With the current flood of Mediterranean Western (the sensitive Berkeley term for Spaghettis) soundtrack releases (mostly CD only, unfortunately), this can't help but pale a bit, although there are a number of good selections on it (keep an eye on LP cutout bins in podunk towns for Morricone's "Navajo Joe" and "The Big Gundown" soundtracks if you want to pick up underrated masterpieces of Twentieth Century music is my advice). And, once again, I respect anyone who seems to be putting out records as a labor of love instead of the "get rich (and cool) quick" scheme which it seems to represent to so many half-assers.

Next month, I'll be presenting some alternatives to cluttering up the 7" bins of record stores with superfluous "product." Mink farming and addressing envelopes in the privacy of your home may not have quite the cachet of "running a record label," but they will probably turn out more lucrative for you. Then you can just buy some coolness.

THIS MONTH'S SECRET MESSAGE: Saluton, Esperantistoj! Mi estas via amiko. Cu estas Esperanto multe amuza? Jes! Gis la!

It has been suggested in some quarters that I, Felix Von, am "stuck in the eighties." If I am stuck anywhere its in 1998. I give props to the old school at every opportunity, yet I am very much a participant in today's scene. I can't turn back the hands of time or bring back an era that was as flawed in is own way as today. I run a record label which releases 7"s by what I think are some of the best underground political hardcore bands around. I booked shows at Studio of the Stars and the Bombshelter until about a year ago. I quit booking shows so I could concentrate on records, which I felt had greater potential to spread ideas as well as entertainment. I helped found Extreme Noise Records, a co-operative hardcore/punk record store in Minneapolis. I have volunteered eight hours every Sunday at Extreme Noise since we opened in 1994. Working in a record store that only carries punk I would consider myself pretty "up" on the current music scene. I buy a lot of new records and I avidly follow quite a few bands. I'm quite keen on all the hardcore which comes out of Japan, Sweden and Finland not to mention our great American Hardcore such as Assuck, Capitalist Casualties, Detestation, State of Fear, Drop Dead, Los Crudos, React, Suppression, Spazz, Devoid of Faith, MK-Ultra, His Hero Is Gone, Hellnation, etc. Lastly I sing in a band (Code 13) which has a totally '90s sound albeit influenced by 80's hardcore. Playing out and touring keeps me very much in touch with what goes on in the music scene across the country. As for growing up, in the words of an '80s band "I'm gonna stay young until I die."

I stepped on a lot of toes with my assault on post-hardcore college rock bands. A lot of people I considered true believers have soft spots for bands like Fugazi. Politics and economics aside I will restate my opinion on purely aesthetic and stylistic grounds. That is to say I would rather hear a real hardcore band with nothing relevant to say (Fear, Fang, Dayglo Abortions) than wimpy college rock with something to say (Fugazi, Chumbawamba). I have the greatest of respect for Dischord Records, their business practices, and non-commercialism are a model to labels and distributors everywhere, they just haven't put out a hardcore record in more than a decade. Also let it be said that I can accept commercial music for what it is, its the band who attempt a political stance while playing corporate schlock which arouse my ire. Judas Priest or Adam and the Ants never claimed to be anarchist DIY bands

This month Jen has assigned us the topic of economics. Some columnists may wish to discuss economics as a science. Some may wish to comment on the economic system we live under and its faults. I will pick up where I left off a few months ago discussing the politics and economics of putting out and distributing your punk record.

As I touched on last time actually getting paid for your records is about the single most difficult thing about being in a band or running a small label. This is due to the peculiar consignment system of distribution which exists in hardcore. This system places all the cards in the hands of the distributor. The band and label have to pay cash for their recording, mastering, printing and pressing costs. The stores and vendors (people who sell records out of a box at shows) pay the distributor cash for their records. And of course the kids pay cash for the records from the stores and vendors. However, the distributor receives its stock on consignment and pays only after the records have sold. As we saw last time this system would work well in a perfect world where deadlines were met and bills paid on time. But the real deal is that most labels only get paid after much haggling with their distributor or when they have a new release coming out. Not getting paid on time is what kills most small labels. They ambitiously line up releases based on making back their money on the last release. As distributors drag their feet or go belly up these releases get postponed, bands royalties don't get paid, ads don't get sent out etc.

It would be nice for a label to only sell their stock on cash and carry basis. I'd like to do so, but I know I'd sell a lot fewer records in the long run. I previously decried the increasing centralization in the scene with several of what I consider the best labels in hardcore moving into exclusive distribution arrangements with distributors. I felt that this centralization would drive up prices and limit access to some of the best music and ideas. I have since heard from some of the parties involved and it all boils down to getting paid on time. Most record label cats would much rather spend their time working on their releases and helping out their bands rather than being a collection agency. Those I have talked to have said that trying to squeeze money out of distributors was their biggest headache and entering into an exclusive enables them to concentrate on putting out top quality

records on time because they can count on regular payments for stock sold. Indeed, it has been pointed out to me that many of the 80's labels I'm fond of had exclusives with distributors, and those who failed did so often due to nonpayment from distributors. I personally would like to see the whole business radically altered so that everybody gets paid, and gets paid on time. This goal seems far off since the consignment system is so deeply entrenched. For now the best suggestion I can make is that labels and bands try to hold distributors more accountable. To labels I'd also like to say "don't quit your day job." It is inevitable that you will experience cash flow problems that will hamper your tempo of releases and the quality of your recording and packaging. I for one like to know that I have a regular income to count on to help keep my label rolling.

Like I said before the best way to get paid for your last release is to put out a new record. The next best way is to get a column in Maximum Rock N' Roll and on the masthead of your column put a picture of yourself with a 9 mm automatic in each hand. This may not work for everyone but it sure did for me. This said I'd like to offer my opinions on some of the distributors of the world. In my opinion the most honest righteous hepcat in hardcore distribution is Bob at Sound Idea. This cat is well organized and pays promptly if everyone ran their operation like Bob we would have no problems in distribution, unfortunately this is the exception and not the rule. Not really a wholesaler, but for mailorder, Vacuum cannot be beat, another straight shooter in my book. I've always had the greatest respect for Neil at Tribal War and Kent at Ebullition, both these cats are totally committed to the DIY hardcore scene and spreading music and ideas. I cannot give you my opinion of the new Lumberjack as I have not yet done business with them. I've had pretty good luck with Bottleneck and Very, and the old Lumberjack was doing a fine job. Profane Existence recently published an article on distribution which has some good pointers on how to release and distribute a record. And Brian of Grand Theft Audio has provided some good insights into the distribution business in his column. Some of the other distributors I've used have been slow to pay, but I've eventually gotten my money, or records back. The worst are the mismanaged distributors who go out of business, with your stock and your money. The notorious Desperate Attempt distribution has owed me and many other labels money for a long time and seems to have gone under for good. Another outfit that went under and burned me is Network Sound. I've written, called, and faxed them and their parent company Revelation for months about my outstanding invoice and unsold stock, met with only silence. You would think a big label like Victory would have plenty of money to pay labels but my one attempt to sell them records for their store ended in a lengthy struggle to get paid featuring threatening faxes and evasive phone calls.

Another area I'd like to warn bands to be careful in is royalty payments from their label. Make sure when you agree to release a record with a label that you know what kind of royalties you are going to get and when. Most labels pay their bands in copies of the record which the band can sell on tour. Usually this is a percentage of the total pressed. At havoc I give the bands 20% when the band pays for the recording, less if I have to pay for the recording. A lot of labels act like they are doing you a favor by putting out your record, and put giving the band its copies or cash royalties at the bottom of its list of priorities. I know a lot of cats who put out records on well known labels and got nothing but a few copies of the record. This raises the label's profit margin greatly, no royalty payments mean that all the profit after cost goes right to the label. Another favorite scam is to lie about sales or pressings. A shifty label can increase its cut by telling the band they pressed 1,000 copies of a record when they really pressed 3,000. Likewise the label could drag its feet by telling the band that the record wasn't selling many copies and hadn't reached the break even point yet, therefore it couldn't afford to pay royalties. Another notorious tactic is to "lose track" of band members after a band breaks up, but records are still being re-pressed. I've seen lots of friendships and working relationships descend into distrust and bitterness when the band felt they were not getting a fair shake from the label. To the bands, be sure you have everything spelled out in advance to avoid misunderstandings with your label further on. To labels, keep in touch with your bands and don't take them for granted without them you have nothing to release.

Struggles With The Man Part II. I have been audited by those feared jackbooted thugs at the Internal Revenue Service. A lengthy battle reduced the amount I owed in back taxes from the $21,000 the IRS originally said I owed, to just under $5,000. As an anarchist nothing angers me more than giving the fruits of my labor to the system I hate. I'll be putting in long hours for months now and for what? To pay for a corrupt bureaucracy which is the instrument of my oppression. Fuck this fucking fucked up system.

This month's forgotten hardcore band is the Authorities from Stockton California. The Authorities played a more melodic California style hardcore than most of the thrash bands I've talked about before. The anthem "I Hate Cops" is such a great expression of the kids loathing for the Man and his authority it makes up for its lack of speed with its heartfelt sentiment. The Authorities released one 7" Soundtrack for Trouble on Selecta Records in 1982, 1,000 pressed. It is now a rare collector item. However, a year or so ago an LP called Puppy Love was released which included the 7" and several unreleased tracks. This four song 7" is to my mind one of the best melodic hardcore records of the early 80's and one of the best representations of "California Style" hardcore punk, definitely worth seeking out.

TOP DOG

With all this discussion regarding corrupt, multi-national institutions, I think it's high-time that we discuss the largest, corrupt, multi-national institution. Who's that? Well, it's truly hard to say. There's way too many categories that one could use to judge such a standing. There's total sales, total assets, profits, growth, etc. No one leads in any two of those categories. There seems to be some reluctance to be #1 anyway. If you get too large, without splitting your company to a bunch of different, hard-to-track divisions, you'll be playing into the public's general fear of Big Brother. They'll assume that you're trying to take over the world (See Microsoft) when all you're really trying to do is um...er...well, never mind that. So, with this in mind, it seems fitting that the world's largest corporation claims that it's not a corporation at all.

Mitsubishi, which apparently owns the deed to Planet Earth (and it's moon), doesn't consider itself a corporation. Instead, it refers to itself as a 'kereitsu', which is Japanese for "really fucking big corporation." Actually, Mitsubishi is a huge mess of almost 200 different companies, which are all tied together by owning percentages of each other. The three largest parts are Mitsubishi Heavy Industries (a leader in production of raw materials), Mitsubishi Corporation (which helps provide structure to the various smaller parts), and Bank of Toyko-Mitsubishi (which, until recently, was the largest financial institution in the world. They finance most of Mitsubishi's various endeavors.).

Aside from their large financial base, Mitsubishi is involved in the production of metals, machinery, foods, fuels, chemicals, info systems and services, textiles, and other (other=the kitchen sink). An overview of the company by one of my main research outlets says, "If you can eat it, wear it, watch it, listen to it, or drive it, Mitsubishi makes it." Boy, that's reassuring! On a Mitsubishi-sponsored web site, I found the following quote: "The versitility of Mitsubishi's product line will continue with the company's strong marketing efforts to such diverse markets as medical, computer graphics, graphic arts, prepress, photography, industrial business, amusement, security & law enforcement." Woah, did that say "law enforcement"? How noble. Anyhow, whether or not they are the largest corporation in the world is a matter of debate, but they definitely rank towards the top of the heap. In 1996, they led the world in total sales, grossing $165,912,000,000! For those of you who don't do well with math, let me explain—165,912,000,000 is a really big number.

So, in their quest to be the biggest, they've led the pack in a few other categories. They are, by most measures (though surely not their own), the largest destroyer of rainforests in the whole world. This could be a bad thing, considering that rainforests are essential i oxygen, which we use to breathe, but c'mon—breathing is way too overrated. A certain lack of oxygen can give you a killer buzz. Seriously though, Mitsubishi is raping the earth of it's vital resources for it's own monetary gain. That's really not that cool. They own the world's largest bleached craft pulp mill in the world. Located in Alberta, Canada, it releases millions of pounds of pollution into what used to be one of the most pristine waterways in existence. They own half of Eidi do Brazil, which is the largest logging and milling operation in the Amazon. They have a long history of destroying the lands of indigenous cultures all over the world.

Want more? Until 1996, Mitsubishi owned a huge manufacturing plant in British Columbia that turned forests full of aspen trees into disposable chopsticks. They also owned the Alaska Pulp Corporation, which was clear-cutting thousands of acres of forestry, until they were convicted of breach of contract in '95. Also in '95, they sold off their share (which was two-thirds) of Daiya Malaysia, which is an immense logging firm in Southeast Asia. And Mitsubishi would be missing out if they didn't get in on a piece of the action in Burma. They, too, are helping the SLORC (a brutal regime responsible for numerous human rights abuses) build a petroleum pipeline through Burma, using slave labor. A few years

back, Mitsubishi was busted for their involvement in a complicated scheme with Junichi Izui, an oil wholesaler known for his connections with high-ranking politicians and finance & trade officials. Apparently, they were receiving huge payments from Mr. Izui. I never did figure out why.

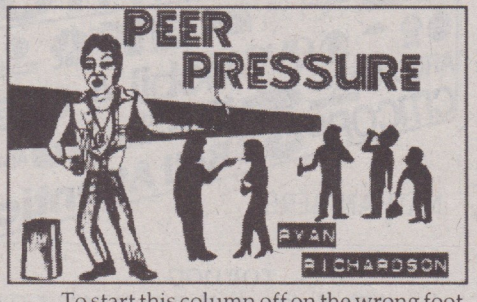
With all these shady operations, it's understandable that Mitsubishi's PR personnel are hard at work. Now that's a job that I don't envy. Actually, even they have gotten into some trouble. They created a comic book which helped "explain" that Mitsubishi was actually the rainforest's buddy. They then distributed copies of it to high schoolers all over Japan. The Japanese Ministry of Education was not amused. They referred to the comic books as "scandalous" and ordered them removed from all school libraries. Back when I lived in Boulder, I was an avid reader of The Colorado Daily, a free, independent daily newspaper. Flipping through it one morning, I noticed an ad (which I have to assume was paid for by the Rainforest Action Network) that told of Mitsubishi's rainforest atrocities. Elsewhere in that issue, there was a counter-ad from Mitsubishi, which was used to de-bunk RAN's claims. In it, they explained that Mitsubishi wasn't a rainforest destroyer, they simply used rainforest products like hundreds of other companies do. The fact that they are the only customer of a bunch of different rainforest operations (thereby being the sole reason that these operations stay in business) must of gotten lost in the shuffle. Mitsubishi PR was also busy with a case in Normal, IL, where a sexual harassment suit was filed on behalf of female workers at the plant. Jesse Jackson's Rainbow/Push group began a boycott of Mitsubishi, alleging many problems with sexual and racial harassment. Jackson actually holds a lot of credibility, so Mitsubishi instantly began negotiations with him and his group. When they threw a bunch of cash towards a program to remedy the situation, Rainbow/Push claimed victory and called off the boycott. There's a lesson to be learned here. Sexual/racial intimidation? Bad. Rainforest annihilation? Who gives a shit? Have you seen those new Eclipses?

So, what does the future hold for a company,with such criminal policies? More business as usual, I guess. They are a member of group representing a handful of companies with timber holding interests that is trying to log (read: obliterate) a Siberian forest the size of the United States. They are also helping Indonesia get it's first nuclear power plant by building the reactors for it (in cahoots with Westinghouse). They've got a new venture producing wireless phones for Pacific Bell. They are also the first company to enter a contract with LunaCorp, with the intent of sending robotic vehicles to the moon on behalf of corporate sponsors, television networks, and scientific researchers. Got any interest in saving the whales? Yeah, neither does Mitsubishi. They are partners with the Mexican Ministry of Trade in a plan to build the world's largest salt factory in Laguna San Ignacio, the last gray whale nursery untouched by mankind in Baja, CA. Apparently, the whales like these waters for the same reason Mitsubishi does—high salinity. When, oh when will these silly creatures catch on that you can't disturb the fragile economic environment that major corporations need

Who knows what kind of business scheme Mitsubishi will dream up tomorrow. Of course, they continue to thrive by selling goods and services to chumps like you and I. Naturally, they're one step ahead of us because they sell plenty of raw materials to other businesses, meaning that Mitsubishi materials are used in thousands of everyday products we wouldn't even know about. However, that 3-diamond logo still is on a hell of a lot of products that we can simply avoid. From cars and trucks to VCRs. From Kirin beer to computer monitors. From Nikon cameras to Value Rent-A-Car (Rent-A-Mitsubishi is more like it.). From bars of gold to cans of 3 Diamonds tuna. You do have the power of consumption in your hands. Don't be afraid to use it wisely.

FURTHERMORE.

1.First off, I must do a quick plug. If you don't have "Your Ticket To The New Jerusalem," you're hurtin'. It's a collaboration between HAND TO MOUTH and Dwgsht Zine. The music is awesome and the zine is one of the best around. (I also got a bunch of dirt on Mitsubishi from the section with HAND TO MOUTH's lyrics. Thanks guys!
2.As if big business doesn't have a tight enough stranglehold on the world, enter MAI. The Multilateral Agreement on Investments, which almost makes NAFTA look good, is the newest corporate assault. It's an international treaty that would give multi-national companies more power, which, after all their hard work, they obviously deserve. If passed, it will do away with restrictions on international investments; allow companies to sue governments for such crimes as creating laws that protect workers, public safety, and the environment; and prevent governments from passing legislation that would bolster local economies.,(I really don't know why that last one is included. Typically, the way government assists local economies is by giving companies huge grants to operate there anyway.) Will they pull it off? I don't know. But public outrage has been known to help defeat these things on occasion, so do the right thing.....get pissed!
3.If you read my column about Monsanto, who's trying to become the largest biotechnology company in the world, then this may interest you. It's a quote from Robert Shapiro, CEO of Monsanto: "We don't know what we're doing most of the time. We're making it up." Man, it's amazing that I can even get to sleep at night.
4.A big thanks to the town of Prairie Farm (yeah, it's as big of a town as you'd expect with the name Prairie Farm) for reminding me that punk shows can be a fucking blast! Just goes to show that punk can exist anywhere, even in a secluded town with less than 500 citizens.
5.I hope your New Year's Eve was better than mine.
6.Please send all correspondence to P.O. Box 504, Chippewa Falls, WI, 54729. If your letter is interesting (or a big ego boost), I'll respond. As some will tell you, it may take a while. I'm a really busy boy these days!



To start this column off on the wrong foot, the Scam Artist and Dickhead of '97 Award goes to: Alex Schiller — 27055 26A ave — Aldergrove, BC V4W 3V5 — Canada phone: 604-856-1063 — e-mail: andysch@uniserve.com

Alex has a great system going: you send him money and trade records, and he sends nothing in return. Any Canucks who care to drop care packages to Alex will get my kudos. All right, I've just logged 4000 miles on the highways of America, and I'm not gonna try writing a coherent column. In fact, I'm gonna let someone else write it. Collector scum around the world tear their hair out trying to find a copy of the one and only great North Carolina punk single, the Village Pistols "Big Money" b/w "Strawberry Fields Forever" (a real "butcher cover".... har, har). The artwork of that single graces the cover of Killed By Death #7. Anyway, here's the condensed (this feller had a lot to say) VPs history sent to me a couple years ago by one of the members:

"The Village Pistols was a coming together of hare-brained ideas by several people living in and around Greensboro, North Carolina in the Summer and Fall of 1980. The original idea for the Village Pistols came from college student/record store employee/college radio DJ/mad genius Ed S. Ed originally conceived of the idea over a few beers with friends, and he constructed, with his girlfriend Lisa's help, a poster announcing the imminent arrival of the Village Pistols. A crude graphic design that featured elements of the Village People and Sex Pistols logo and a revealing photo of Marilyn Chambers was quickly snatched off kiosks and telephone poles around UNC-G. Ed at the time was a musician wannabe (in the nicest sense) and created and devised more concepts than any human could possibly carry out. These ideas were often funny and a bit crazy, but he had a knack for holding sway over an audience of friends and working everyone up into a frenzy about his "projects". Originally, it was just a poster project for fun and then slowly the idea gained momentum.

At a party Ed and I pitched the idea to Bill N., the leader of a local band, the Alibis, and he was definitely into it. We knew we wanted to do something more outlandish than anything any of the scenesters had ever seen locally. Bill was totally serious about playing bass in a cheerleader outfit. (cuh-razy! — ed.) By now Ed wanted to be in the group, too. No experience, no ability, c'mon anyway. Craig, as always, had to be convinced but soon joined up. Bill just had too much work and gigs with the Alibis and had to drop out of the project before we started rehearsals and so Ronald was drafted into the fold.

From that point we set about developing our concept. That concept was to play a few gigs, completely incognito and in masks, shock the hell out of the trendy little twits that had, in our eyes, ruined our scene, and reclaim it as our own. Since we wore masks we could continue with other projects without fear of alienating core scenesters. Rehearsals started in September, 1980 after I visited NYC for the first time. We first rehearsed in Krackers' guitarist Doug B's house on Market St. near UNC-G. With me on guitar, vocals, Ed on pseudo guitar, vocals, Craig on drums, vocals, and Ronald on bass, vocals - the Village Pistols lineup was set. I'm fairly certain that it was Doug who suggested we play "Strawberry Fields Forever", but it may have been Ed. Doug definitely wrote the arrangement, stripping it down to three chords and giving it that breakneck tempo - our first act of sacrilege, not our last.

I had a song fragment from the last band that was deemed too Buzzcocks-like for our sweet Monkees/Beatles sound. Originally I tried to finish it with Ronald's brother Raymond. I think we called it "Bad Drugs", but I think it was called something more crude and sexual for a little while. We may have taped it but who knows where the hell it is. I brought that in to the rehearsal and we whipped it up into a tune called "Big Money". We also learned some covers of really annoying songs by avant-punks like

Gang of Four (then only a cult thing in G-boro), Public Image and Wire. The Alibis had made the climax of their set a rousing version of the Sex Pistols' "God Save The Queen" and it was what the little scene gimps yelled for from the very first song to eventual capitulation at the encore. It had become something of a joke for them, and they wish they probably never played it. We also played it in the Leeches (a pre-VPs outfit) and we were now going to begin it, stop, profanely pronounce its irrelevance and launch into the atonal, arhythmic "Poptones" by Public Image. Weren't we clever? Also whipped up was a rocked up version of "Macho Man" and a few other tunes including the Dead Boys' "Sonic Reducer".

Our first show was October 19, 1980 at Fridays supporting the Alibis. Introduced by Gary C., the Alibis drummer, we pretty much achieved all we needed to achieve with that first gig. The crowd was thrilled as well as annoyed. We were sloppy as hell. Loud as fuck. Ronald came into his own designing our masks and stage wear. Using permanent markers and rubber Halloween masks, he concocted hideous and garish faces for himself, Craig and me. The masks were so stinky and hot that it made playing really hard. For me, "Poptones" was the highlight. Several young girls pretty much flipped me the bird throughout that song. "Big Money" was also cool but I had not formulated any lyrics so it was just ad-libbed hogwash. "Macho Man" segued into the tail out three chord rave-up of "Free Bird" where I played some of the worst guitar in my life. That night I smashed a Skynyrd LP and threw it into the audience and truly upset a genuine redneck. Just as it was over we got the hell out of there, out the back door, ran the one block to Ed's house, changed, and drifted back down to Friday's where no one was the wiser it was us who were up there just a few minutes before. That same yahoo who was pissed about me smashing his favorite album was telling me how angry he was about that heinous act. Little did he know... Mission accomplished.

The only negative from that show was Ed's obvious stage fright. He faced the audience for maybe 30 seconds of the whole set. This was all new to him and even with his huge Bugs Bunny mask and costume he was terrified. Listening to the tape his fear was not evident. Besides the masks we had taken to speaking with stupid British accents between songs and it was somewhere around then we decided we were from Manchester, England by way of Haw River, NC. If these trendies wanted an out of town band, by God...

We had moved rehearsals to the UNC-G music building (where we snuck in). We added a song of Ronald's called "(I'm Not Being) Arty" and dropped "Bodies". The greatest addition and the song I wish we had recorded later was "Lynyrd Skynyrd's Funeral" an original of mine and Craig's that was never rehearsed on purpose. It was three minutes of Abmin7, shrieking, wailing, and crashing drums. We traded the "Free Bird" coda for "God Save..." and we had Bill N. sit in on guitar at the end as well as taking the vocal chores on "Anthrax". [Our next gig] was a raging success and we played miles better than the previous one. My "chops" were more on track as I was using my own gear rather that the Alibis and we had new masks that let us see and breathe better. You can hear someone yell "Stop wanking off, fat boy!" as I am indeed wanking my plank before the first number. A great memory. Better than having a full beer can thrown at your 1957 Les Paul. The tape of this show shows us at our rowdiest and best.

By the start of 1981 the Village Pistols pretty much ceased to exist. Somewhere in the Spring of that year Ed decided to start an indy record label that would feature local acts like The Grafics, Ronald's new group and others. He wanted the first release to be a 45 by the mostly defunct Village Pistols. My deep desire to own a piece of vinyl with me playing on it made me more than game. We would have to get Craig back on board as well as Ronald and even Dwayne. There was never any question as to what the songs would be. Enough time had passed since John Lennon's death that "Strawberry..." was again fair game. "Big Money", despite the fact I had no concrete lyrics, was the obvious a-side.

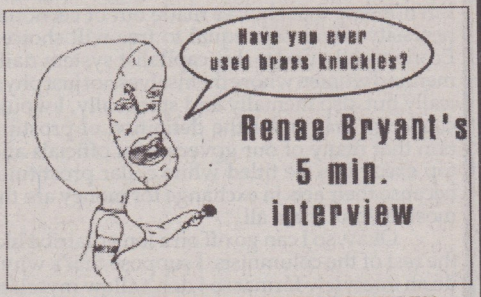
We had heard from some Chapel Hill bands that this guy Mitch Easter had a cool home studio out in Kernersville. We called him up, went over there and met him and thought he was just a swell guy and just non-judgmental and hip enough to let us punk away in his studio. We rehearsed a few times with both Ronald and Dwayne on bass and we went in on July 1st. 1981 to cut the 45. Dwayne and Ronald's bass exchanges verses on "SFF" and Dwayne handles "Big Money" alone. I multitracked the hell out of the guitars on "BM" but only put maybe two on the flip side. Both vocals, mine on my song, Ed tackling "SFF", were done in one take. The backing vocals were done in a round table manner. That's Craig doing the long caterwaul at the end of "Big Money" ending with the word SHIT which we edited out. We coaxed Mitch to do the organ solo on the back side. We gave him one take, he nailed it while I engineered. We did a mix and carted it away but a day or two later I felt "Strawberry Fields Forever" needed MORE guitar. We went back exactly a week later (working around the gracious X-Teens) and cut one more guitar track with me playing Mitch's red Strat through a Marshall stack at an incredible volume. Mixed, it was all but a real record.

We sent it off to Discmakers in Philadelphia and eight weeks later we had 1000 singles. Ed and his girlfriend Lisa did all the art design and label design. This was their labor of love for the launching of an ambitious project. When word got out that The Village Pistols of all bands were going to put a record out, many local musicians and fans gave it very little support or credence as this was certainly not the most deserving of bands to actually have tangible product out. The spirit of the thing was to be fun and playful and Ed expected other local bands to clamor to the newly christened Nylon Records and beg to be on his label. Ed was a huge fan of the Stiff and Ralph labels and their DIY spirit and wanted to start his own label that featured the prodigious talents of Greensboro rockers. He invested his savings into this project. Even if the single sold out at $2 a pop, he could never hope to break even. The picture sleeves cost around $.75 each and the records were about a buck throw. But he wanted to do this badly and we all wished him well and I helped out wherever I could.

When the records arrived on September 15, 1981 we individually (Ed, Lisa & I) stuffed each one into its sleeve and used a green number stamper to individually stamp each one. In so doing we discovered that many (at least half) the discs were seriously warped. This was actually a blessing because he could get a cash refund on the damaged records and that would offset his costs a little. The record was distributed by hand locally and regionally and through our record store contacts we got a few in the hands of Disc Trading, Dutch East India and maybe Jem Importers.

We planned a tour to support it and had dates lined up in Greensboro, Chapel Hill, and Raleigh (possibly Charlotte, too). Somehow, the ball was quickly dropped. Ed retired into semi-seclusion. I saw Lisa around but Ed worked only a few hours a week and was demoralized. The record stiffed badly. I estimate no more that 50 copies actually sold. I started an ill-fated band with Bill. Craig, Ronald, Dwayne, and Lee became (after a few name changes) The Return which lasted over two years. Ed reportedly sold off the remainder of singles to a distributor in New York for a fraction of their cost. [editor's note — Village Pistols 7in. used to be given away with orders at one New York mail order house!]

Whew... what an epic. The pivotal incidents of American punk history recounted above are currently being filmed by Steve Spielberg. Peer Pressure — P.O. Box 49984 — Austin, TX 78765



PROSTITUTION: A LEWD ACT IN EXCHANGE FOR MONEY.

I remember the first time I had the realization that perhaps I had become a part of the world's oldest profession. I was driving to Berkeley with Alicia Lopez, on my way to play 924 Gilman with my old band He's Dead Jim. All the boys were in another truck so that left Alicia and I to discuss and debate as we usually did. I was explaining to her the gratifying aspects of being a dominatrix. One of my new found, extremely liberating experiences was something called "dildo training." Now, of course, being the dominant I was not getting the training but giving it. As I went on it occurred to me that what I was participating in was within the definition of a form of prostitution.

The legal definition of prostitution in California is "a lewd act in exchange for money or other consideration." What's interesting is the syntax. LEWD: this word conjures up a few pictures but exactly is a synonym for lascivious, obscene, salacious, indecent, and unchaste. Under such a definition more than just strippers, call girls and dominatrixes would be considered prostitutes. Nonetheless, at that point of realization I had to admit being that I was raised a god fearing Southern Baptist and had gone to a UC on full ride scholarships, I never expected to be profiting from the sex industry.

What propelled me into such a career? Simply put: money/economics. I remember having just graduated from college and substitute teaching for seven months. When summer come I didn't have a clue as to what I was going to do for money. I worked as a cocktail waitress but I couldn't pay the bills on that. Well, I got lucky and my friend helped me get a job as a summer school teacher for severely handicapped preschoolers. Now there was one problem. How would I survive until my first paycheck? I knew from my own mother's example that sometimes a girl's got to do what a girl's got to do. I knew that she had a short lived career as a stripper to support herself and me.

Well, if it was good enough for mom it was good enough for me. This was a crisis and I

couldn't borrow any more money. So, I went to the local topless strip club and got a job. Now, I am very sexually liberal and an exhibitionist but I never thought I'd take it that far. Surprisingly enough, I liked stripping on the stage but hated the hard sell, chair dance thing, plus I wasn't nasty enough to make really good money. So, I quit. I determined that I wanted to be a dominatrix. I didn't know all the details but to beat men for currency sounded pretty good to me. This little career change sheltered me here and there for quite awhile.

This brings me back to the beginning of my tale. Some would say that in my own fashion I was high heeled, pvc, whip yielding prostitute dialing out my own special brand of "lewd" conduct. My choices were made out of economic necessity, for survival. I was a summer school teaching stripper, then a substitute teaching dominatrix and then a full time teaching dominatrix. I'm not sure that choices made out of economic necessity are always equal to free will choices. Economically under this capitalist system daily men and women whore themselves not just physically but also mentally and spiritually. I would challenge that under the definition of prostitution that many of our government officials and top executives be titled white collar prostitutes because their acts in exchange for money are the most lewd of them all.

Okay, so I can go off on a long diatribe like the rest of the columnists. I suppose that's why I do an interview format so I don't allow myself to blah, blah, blah.

So much delay has kept my girl fronted comp. "Put Some Pussy In Your Punk" coming out on time.. I think it will definitely be in the stores for Women's History month, which is March. *On The Rag* #6 will be available at the same time. Anyone who has already written for the issue and sent stamps or currency will receive the 'zine then. I saw a pretty amazing all girl band at Bottom Of The Hill called Punching Judy. Since there isn't going to be a BYOFL this year I am going to put together a flyer with listings for Southern California. If you want this you can send me a self address stamped envelope and expect one week's wait.

Oh, yeah, I almost forgot to mention the fact that I have a new band. It is called Bliss. I stole this whole Bliss concept from Joseph Campbell, since artists are the new vehicles for communicating myth. On The Rag records has a website: www.ontherag.com .

Okay, that's all for this month. I promise next month we return to the interview format. You can contact me at PO Box 251, Norco, CA 91760-0251.

SCREAMS FROM THE GUTTER

Rob Coons

So I came, saw, and was destroyed. Yes kids Slap A Ham's Fiesta Grande laid waste to Gilman Street for the sixth year in a row. Chris Dodge from the label Slap A Ham puts together these great shows, with some of the best grind, thrash, and powerviolence bands around. (It is only appropriate that I use that "power" word to describe the fest) And with so many good bands in town at the same time, there is usually more than just the two shows at Gilman.

The first show of the weekend was at a record store in San Francisco. The lineup was supposed to be SENSELESS APOCALYPSE, FUCKFACE, CAPITALIST CASUALTIES, and a few others that I can't recall. As soon as we showed up, I knew that this was probably the last place in San Francisco that I wanted to be that day. First of all, I was pretty sick and wanted to get one more night of decent rest before the big weekend Secondly, CAPITALIST CASUALTIES had canceled due to the drummer being really sick. And the third reason was because the punks in the crowd that night were the type that put the word "crust" into crusty. After my roommate got a cigarette flipped at his head, and another guy got a 40 oz. beer bottle thrown at him within the first five minutes of us being there, we decided to bail. Besides, I left my emergency scabies kit at home, which consists of Lysol, a surgical mask, and rubber gloves.

Before I left though, I had a run in with some guy from a band that I had reviewed recently. It was actually pretty funny. I was standing there talking to a guy I knew, and suddenly this other guy says "did you see that review of the BLACK ARMY JACKET/ HEMLOCK split in some column in MRR?" And my friend says "You're looking at the guy who did it." It turns out that this guy is from HEMLOCK, and is all bent out of shape because I used the word "dirge" to describe his band. OK let's break down their three songs. The first track is a doomy noise cut, with a sample at the end. The second track is a mediocre song with some fast paced black metal guitar action. The last track is a slow and murky, never really sparking any interest with me. This is the track that made me think of the "dirge" description. I don't know why people get so worked up over one review, especially when I think it is fairly accurate. Word of advice to all bands. Don't take your band so seriously that you let one person's perception ruin your day. It's just an opinion, nothing more and nothing less.

This brings me up to Friday night. Whenever there is a show of this magnitude at Gilman Street the line of people to get in the door is atrocious. Not only that, but the door people are incredibly slow. So if you got in line right when the doors opened, you might make it into the club in time to see the second band. In order to avoid this mess, I have a few secrets for a quick entry into the club. Unfortunately I cannot divulge this valuable information, or all of you will be trying it next year.

So the first night brought us NOOTHGRUSH, GASP, EXCRUCIATING TERROR, BLACK ARMY JACKET, and SENSELESS APOCALYPSE. MAN IS THE BASTARD was supposed to play, but as usual they canceled at the last minute. So NO LESS was called on for support. Instead of talking about each band that played, I am going to give you some insight into the top bands of the show. Overall the first night was pretty boring, except for EXCRUCIATING TERROR and SENSELESS APOCALYPSE.

EXCRUCIATING TERROR kicked out the jams first. They always play Gilman with the lights real low. I guess they are looking for a little atmosphere. Well they found it this night, because they fucking destroyed! The singer has the most amazing voice. He can go from a bellowing growl, to a screechy wail in a second. And the music is total blast core. While they were playing, I weaseled my way through the crowd, and onto the stage. From there I just lit the nitro burners in my neck, and fucking banged my head like there was no tomorrow.

Japan's own SENSELESS APOCALYPSE was the headlining band. They were all about total blast beat thirty second songs. The two vocalists just went nuts, jumping around and rolling all over the floor. I especially enjoyed the female singer's red athletic shorts with an ASSUCK screen on them. The only downfall of SENSELESS was the length of their songs. The songs were so short that as soon as you started to get the fist pumping, it was over. For an encore they pulled QUIET RIOT's "Feel The Noise" out of the bag, sending the crowd into a mad sing-a-long frenzy.

The second night of the this crazed adventure brought the kids GODSTOMPER, LACK OF INTEREST, PHOBIA, CAPITALIST CASUALTIES, ASSHOLE PARADE, and SLIGHT SLAPPERS. I found this night to be a much better selection of bands. By the time the third band had started I found my way to the side of the stage, and didn't budge until the end of the show. During a couple off the bands that night I went fucking bonkers. I became a fist pumping, headbanging, veins bulging, drool flinging manic. For me it's not about running around in a circle and smashing into people. It is all about connecting with the rage and energy of the band. Just feeding off of it until I feel like I'm going to jump out of my skin. I rarely even touch anybody. I usually just stay in one place and loose control. I heard a couple of people make off the wall comments about my crazy actions during the show. But the day I start worrying about what other people think of how I act or look, is hopefully the day I hit the grave.

So let's get on with the bands. If you have never seen PHOBIA, then buy a clue and get your ass to a show of theirs. I have seen PHOBIA a couple of times, and each time the just absolutely incredible. This night they were in prime form. The band just tore through song after song of blazing grind fueled by a overwhelming dose of metal. The singer just went ballistic (as he always does), jumping all over the stage and into the crowd. Last year I was watching them at this sparsely attended warehouse show. About half way through their set a fight broke out in the crowd. The singer threw down the microphone, ran across the stage and dove head first on top of the people who were fighting. He knocked everyone to the ground, thus breaking up the fight. Very cool. During their set the singer mentioned that they have a full length coming out on Slap A Ham, so keep an eye out.

Next in line was ASSHOLE PARADE from Florida. It took them a while to get set up, but once they got the ball rolling it was time to go off or get out. They mixed things up with a speed contest between the dueling axes. I heard a few people mention that they thought ASSHOLE PARADE was the best band of the fest. I think that with the raw blistering pace of the music and their aggressive presence on stage, they definitely weren't to far from the top. There were so many people from the audience sitting on the stage, that I was surprised that band didn't stomp on somebody.

It seems that ASSHOLE PARADE have always got to prove how much they hate straightedge. They even played their "anti-straightedge" anthem, to the cheers of the crowd. The funny part of it, is that I was standing right there next to the band with a shirt on that said "XDRUG FREEX". And there were plenty kids scattered around the stage rocking out to them with big X's on their hands. Did that bother the band? Did they get a kick from the irony of these straightedge kids rocking out to their band? If these straightedge kids can look past the band's pathetic addictions,

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why can't ASSHOLE PARADE realize that not every straightedge kid wants to shove their beliefs down somebody's throat. (Please ignore that "pathetic addictions" thing. My evil hardline twin brother forced me to say that.)

The headliner for the second night in a row was a band from Japan. This time around it was SLIGHT SLAPPERS, who actually played last year's Fiesta Grande as well. They band just slammed the pedal to the metal playing about ten songs in fifteen minutes. I was jumping around so much that I kicked out the plug leading to the amplifier three different times. Sorry guys, but you make me do some crazy things! Last year when they played Gilman, I almost knocked myself out. I was standing behind one of the amps, whipping my head around as fast as possible. The next thing I knew I had accidentally smashed my forehead into the top of the amp so hard that I saw stars. The singer is nuts. He has this habit of jumping off the drum kit and contorting his body while he is about five feet in the air. He even gives Chi Pig a run for his money.

Once those two Gilman shows came to a close, most of the out of town kids left the area. The unfortunate part of this was that there were two more significant shows to attend. The next show was at a warehouse and the line-up was SLIGHT SLAPPERS, 16, LOST GOAT, NOISEGATE, and DYSTOPIA. During the SLIGHT SLAPPERS set the singer jumped into me. I reached under his legs and flipped him up on top of the crowd. The amazing part of it was that he was completely upside down with his legs stuck straight up in the air, never missing a word on the vocals. Not that I could actually understand what he screaming anyway seeing as my proficiency in the Japanese language is nil.

DYSTOPIA played a solid set of some new stuff mixed in with their classics from the "Human = Garbage" LP. But the band that took my breath away this night was 16. One of my friends from the East Coast who came out for the Fiesta kept saying that when he was out here last year that 16 was the best band that he saw on the whole trip. I kept thinking to myself, "their albums are alright but I can't imagine them being THAT good live." Well call me the fucking sucker, because when that first chord hit it was like getting a shot of adrenaline straight into my brain. 16 just dominated with massive riffs of throbbing grind. Strong musicianship added to the power of the songs. The singer with his head shaven clean, a handlebar mustache, full sleeve tattoos, and a cannabis club T-shirt on, looked like he like he got lost on the way to a Harley Davidson rally. After a brief discussion with the band after the show, I found out that the may try a nationwide tour soon with GRIEF. Or at least the remains of GRIEF, because I hear they went through a line-up and name change. Anyway, do yourself a favor and check out 16 when they come to your town!

The final show of the long weekend was AGENTS OF SATAN, NOOTHGRUSH, BLACK ARMY JACKET, BENUMB, and SLIGHT SLAPPERS. The show was hit and miss, with a serious lack of energy on the part of the crowd. Yet there were two grand highlights of the evening. The first was the super swank LYNYRD SKYNYRD shirt that one of the members of BENUMB had on. It had the band name LYNYRD SKYNYRD laid over an American flag. Oh baby, it was sweet. The second highlight occurred as we were getting into to my car to go home. Just as I was about to close my door I saw what appeared to be all of ASSHOLE PARADE going into the Lusty Lady. For those of you that don't know, the Lusty Lady is a peepshow joint where you go into a booth and drop your money in. Then you can jerk-off while women dance around on stage. Oh, but don't worry guys, your little secret will always be safe with me.

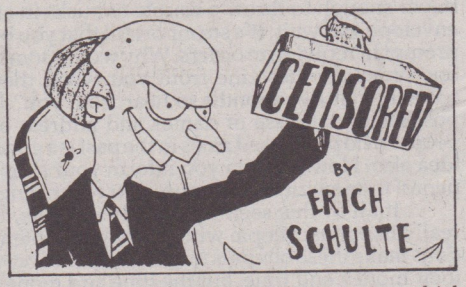
Well it looks like it is time to bring this all to a close. I had a great time, and am already looking forward to next year. I want to give a shout out to a couple of people who made this fest even better. Craig (Australia), Alex (thanks for all the East Coast gossip), Dean and crew (from GEHENNA), the drummer from LACK OF INTEREST (who hooked me up with CHRONICAL DIARRHOEA, and ROSE ROSE records), Jeff and Athena (Six Weeks), Tom (raise the roof with Mardi Grau beads), Jeff (my grind show sidekick), and all the kids that bought records and shit at Epicenter (thanks for paying our rent).

Endnotes:

1) I got this patch the other day and it says "Eat Pussy, Not Cows....Go Vagitarian". Now that is comedy!

2) I have heard that the first few GAUZE records have been reissued in Japan. If anybody has any information on how these records can be obtained, please contact me.

3) Hate mail and love letters can be directed to PO Box 31430, San Francisco, CA 94131.



This issue has a theme of economics, which is pretty easy to work into the theme of this column. Plus, I'm adding an econ major, so I might as well get used to writing about it.

The media and the issue of self censorship can be demonstrated in economic areas as well as any other. Until the recent problems involving the Asian markets, the media, as most of you have probably noticed, has been trumpeting the booming economy. In fact, with a couple of exceptions, like the recession during the Bush administration, the economy has probably been thriving as far back as most of you can remember, at least according to the media. We all heard about the enormous economic boom of the 80's, thanks to Reaganomics, so, the economy has been great, except for the recession, since the late 70's/early 80's.

Maybe some of you are confused by that. Perhaps it seems like you and/or your parents have been working more and more, but you don't seem to be cashing in on this booming economy. If so, you're not alone. From 1980-1993 wages in 1996 dollars (that means they were refigured to account for inflation) fell from an average of $12.63 to $11.99, although they skyrocketed up seven cents in 1996. Meanwhile the annual average for hours worked (men only) has gone from 1,816 in 1980 to 1,960 in 1996, an increase of about 3 hours a week, or over three extra work weeks a year. Keep in mind that part time workers are included, so the average full time worker's totals are significantly higher. The median* annual income for all households has gone up, but this probably reflects the increase in two income families. The median annual income for individual men has gone from $35,483 to $32,144. I found these numbers in the *National Review* (Nov. 10 '97), a very conservative magazine, and they come from the Commerce Department, so they are not exactly controversial. So, most people are working significantly longer hours, and bringing home less money, nobody's really denying that, but the economy is booming.

*([if you know what median means ignore this] median income is the middle income, rather than the average. So if the numbers are 10, 9, 8, 2 and 1 the median is 8, even though the average or mean is 6, which is why these incomes are higher than the average incomes, but that doesn't mean these numbers aren't useful or valid)

Still confused? That's because you don't understand what the media means by "the economy." The economy, as the mainstream media views it, is composed of corporations, and to a lesser extent, wealthy individuals, and basically nothing else. Take a typical financial report on a news broadcast. It is likely to have a report on how the stock market is doing, which is by definition, how corporations are doing. If the market is up, the economy is up, if it's down, the economy is down. Secondly you may see a report on a new product being put out by a corporation (in other words, an advertisement). Recently we've seen a lot of this kinda stuff on the new VW bug. But what you won't see is a report on the fact that as many as 30% of American children are below the poverty line, falling wages, or the shifting of the tax burden from corporations to the poor and middle class. The only time the average Joe, or even most of the upper class really become part of the news media's picture of the economy is as consumers. For example we suddenly popped into existence during the recent Christmas shopping season. I'm sure you saw several reports on whether we were doing our jobs, and spending our selves into debt, buying gifts for people who don't want them.

So, the reason the media have been reporting on the booming economy is because corporate profits have been through the roof, and thus the stock market has been going up, so as far as they are concerned, the economy is booming. If the cause of all this profit is taxing average people more, making them work longer for less pay, and removing job security, that's irrelevant, because none of that has anything to do with the economy.

The reasons for all this are pretty obvious when you think about it. The filters, and the other factors I discussed in the column a couple months ago apply, but it can mostly be explained even more simply. The news media, like other media, cater to advertisers, who are primarily corporations. So, naturally, in order to keep their customers happy, they are going to "stick with the program," and promote corporate interests, i.e. the stock market as the most important part of the economy. This is the kind of stuff I was talking about in the first column, but there's another aspect. Advertisers want to reach, not people, but money. So the media would rather put out material that those with money find favorable. After all, starving kids don't spend much, so who cares about them. In general the wealthy care about the stock market, and don't want to hear about the plight of the poor. The latter is probably also true of the middle class as well. So in other words, the media try to tell those with money what they want to hear, to attract them as a demographic, so that advertisers can reach them. Advertisers also would like media to bolster consumer confidence, so you'll often see more favorable reports on the economy than unfavorable.

On a somewhat different note, if you don't think there's censorship in this country try to buy a book by Joseph Stalin. You just can't. All his works have been out of print for at least 20 years. If you think there isn't a market, think again. Look at Hitler's *Mein Kampf*. You can find it in

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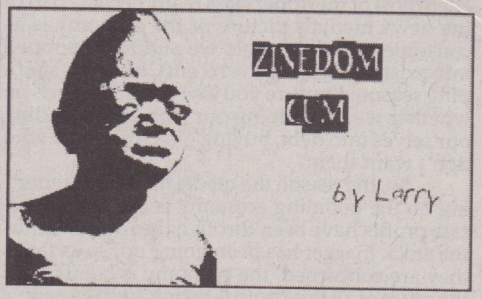
about any book store. Also, old copies of Stalin's books can sell for thousands of dollars. It seems pretty obvious that at least scholars, such as historians, and political scientists, would have enough interest to merit scholarly publication. This is one of the most important people of the twentieth century, and unless you know someone who has an old book, or are willing to pay big bucks to by one, you can't find out what he was saying. If that's not a form of censorship, then I'm Edward G Robertson. Waaah. (If you know what Simpsons episode that's from, you're awesome.)

Finally in my next column I will be discussing the feminist movement to censor, or ban porn. As you might guess I'll be taking the con side of this issue, but I thought it might be a good idea to offer those in favor of this a chance to present me with their points/arguments before hand, so I can include them in my column. That way you won't have to be angry because I missed/ignored your point. I already have a decent understanding of the argument, but if you think you have anything I'd be likely to miss I'd appreciate your contribution. I'll be fair (hey, I was even pretty easy on AIM, so believe me, I'll be fair to you). There's even a theoretical possibility that you could even change my mind on the issue.

Ok, thanks for reading. e-mail me at homerrmone@aol.com (only like 2 people did last time, so get of your asses.)



I didn't think threatening to knock his teeth down his fucking throat would make him rush out and cut me a check for the money he owed me for zines. "You guys still owe me for issues #10 and #11, and now you're asking me to send you copies of #12?"

"I'm make a note to write you a check right now."

"I'll tell you what, when I get the check, I'll send you the zines. And don't forget to send me my back issues too," I said. I knew I'd never see my money. Approximately three months went by and everyone was talking about how much money was owed to them. I was gonna ask a friend to go smash his windows for a mere $200 while others were telling me they were gonna be out *thousands*. I eventually got my back issues back by leaving threatening messages when the distributor stopped answering their phones.

I'm more calm now when it come to dealing with thieves and liars, but I realized that most zine people, like myself, are the biggest complainers when we think we're being fucked with or ripped off. That's why I'm reluctant when I get form letters from people asking me to send them 5-10 copies of my latest issue for distribution. It's easy for me to be cynical and suspicious of someone I know nothing about, so I'm gonna turn things around in this column and make a few suggestions for those interested distributing zines.

First off, one of the best things you can have going for you is a zine friendly store in your town or neighborhood. If you can get to know the friendly clerks, they'll push the zines you're distributing, or if they trust your judgment, maybe pay you up front. I'm lucky, the people in at my neighborhood store like the zines I bring them (although the owner once ask me to take back the copies of The Probe even though his employees love it). At the same time, I don't want to shoot myself in the foot by loading them up on zines that people won't buy or sticking them with more copies than they can sell. I usually bring them five issues of a particular title, and if they sell out, I'll bring two more.

If your scene is big enough to make it worth selling zines at shows, I say go for it. Become a carnival barker announcing the contents and why they'll love this zine. "Hey kid with the mohawk and Subhumans shirt. You gotta read this zine. There's interviews with Steve Ignorant, tips on how to destroy police storefronts and vending machines and an article on how to make homemade moonshine out of crystal meth amphetamine. And it's all for the low, low price of a dollar."

Mail order is the most difficult. The reason being people can't flip through it for content or be impressed enough by the cover art to pick it up. Make sure your catalog descriptions convey the content of the zine and impress the buyer enough to throw a couple of bucks in an envelope and wait. It's so important that you be prompt in replying to orders. Why would someone order another zine from you when they have to wait two months to hear from you? If possible, a database of names and address of people who purchased zines in the past is a good idea also. How else can you inform your shoppers of the new zines and issues you're carrying.

If all of this seems painfully obvious, it really happens. People with really good intentions make these obvious mistakes and not only their money and time, but the time and money of all the zines they're dealing with. And you know how cranky those zine people can be after they've shelled out $3 in postage to send you 10 issues six months ago, followed by two letters asking you to drop them a line to see how things are going, only to find out you didn't realize how hard distribution really is and want to return all their zines, plus the $1.50 for the one issue you sold. It's frustrating, but at the same time, if you're honest about what's going on and keep in touch with people every so often to let them know how things are going with their issues, tempers shouldn't rise.

One new distributor you should consider sending sample copies to is Dead Weight Mailorder. A few of the zines he's currently carrying are Cometbus, Engine, Profane Existence and Stay Free! You can also send a stamp for a catalog at PO Box 1471, Iowa City, IA 52240-1471.

Two guys in Ft. Collins, CO are also in the works of selling zines at stores. I received a couple of letters, but I must have flaked out on sending them a sample because they seemed bummed that I never responded. Contact Rick and Mike and Foothills Zine Distribution, PO Box 220, Ft. Collins, CO 80522-0220 to see if they might be interested in selling your zine.

I can always be contacted at PO Box 15237, San Diego, CA 92175 or email <harmon1@mail.sdsu.edu>. I'm behind on my mail right now because I'm trying to finish my next issue. If it's not out a week after you read this, I told my friend Meghan she could kick my ass. Sometimes I need a bit of an incentive to finish things up. As always, I'm still looking for stories about Satanism, occult, heavy metal kids gone bad, etc. from your local newspapers. Please include the name and date the story appeared in the paper.

So, there I was, on the last leg of our California tour, with the almighty F.Y.P.....

"I think Rall is gonna be sick," said Todd, lead singer of F.Y.P from the front of Aaron's car.

I looked out the rear window which was two inches from my nose. I was riding with the suitcases in the back of the Bronco, or whatever kind of car it was.

"Yup," said Todd, confirming his suspicions, he's sick all right.

He was right. As I looked out the window, I watched the F.Y.P van pull up behind us and stop. Then Rall, our merch guy for both Furious George and F.Y.P stuck his head out of the passenger side window, and puked. Big time. It looked like he must have drank like ten banana milkshakes. It went all over the side of the van.

"Ewww," said Natalie, my ex-girlfriend, who was riding with me, Aaron, my old collge pal, Todd, and Wendy, "that's gross!"

"What's gross is this road we are riding on through the mountains," I said to Natalie, "I think I'm gonna puke next, what with all these fucking hills and all."

We all got out of the car and walked up to the F.Y.P van to see how everyone else was doing. While Aaron's car had air-conditioning, shock absorbers, and was sort of comfortable, the F.Y.P van was an outhouse on wheels. Sorta.

"How you boys doin' in there?" asked Todd.

Michael, our drummer, who was driving the van, just stared at Todd. Stoots, bassist for F.Y.P, lit up a smoke and said nothing. Evan, our bass player, coughed up some phlegm. Sean, drummer for F.Y.P was fast asleep on the van's loft. And Rall? He just looked at Todd, opened his mouth to say something, then puked all over the place.

We were traveling through the mountains on the Nevada/California border. A night earlier we had played Sonora, after making a hellish drive there from Berkeley. When we arrived in the small mountain town, we were still covered with fish guts from the Bay Area show, and we were not in good moods. To make things worse, we couldn't find a hotel that would let us in until about one in the afternoon. That meant sleeping in the car and van in one hundred degree plus weather, smelling like a can of sardines.

The Sonora show had went, well, all right. We played a skate-park, which was actually just an old barn. The people who came to see us were very pleasant. All thirty of them. They all pulled up old couches to the front of the stage, and clapped politely after each song. We were polite back to them. I only called them pussies like ten times.

After that show, on our way back to our hotel, we stopped at a Circle K. Or 7-11. One of those mini-mart things. The woman there asked us if we were a rock band. We told her yes, a "punk" rock band. She told us her daughter was into "punk". Then she called her out from behind the counter, where she was busy reading a

"Goosebumps" novel.

"Tell them what kinda punk rock you are into, Susie," said the woman to her daughter.

Susie just looked at us, terrified.

"These strange men won't hurt you, they are in a band!"

Suddenly Susie's eyes lit up. A band.

"Well," she started, "I like Spice!"

"Spice?" I said. I'd never heard of them. Probably some local hardcore-emo band with straight edge lyrics.

"Yeah," said Susie, nervously chewing on her thumbnail, "Spice. Spice Girls. I love them."

Doh.

So we sat outside in a small park near a pond in the mountains, waiting for Rall to feel better. To pass the time, Todd and I got into water gun fights. He soaked me. I soaked him. He soaked me. I soaked him. He soaked me. I soaked Wendy, Aaron, Rall, Sean, Stoots, Evan, Michael, and Natalie. They all soaked me. I rode through the rest of the mountains on the way to Reno with my crotch soaking wet. But at least I wasn't puking like Rall, or going crazy driving the van, like Michael, who, even through this day, bitches about that drive, the heat, the cops behind them, how F.Y.P wouldn't shut up, and why he likes to be called Larry Fishkorn or Party Boy Curtis. Drummers.

As we arrived in Reno, Todd explained to us that we were to go to Becca's house where we would have a bar-b-que. He explained that Becca was the promoter, and the bar-b-que was supposed to be our dinner. He also told us that the guys in No Fraud, a great band from Florida we were playing with that night, had told him that the bar-b-que was bullshit. That Becca would take bands to a supermarket, tell them to get whatever they wanted to eat and put it in the basket, and then bring it to the cash register. Once there, Becca would pull the same shit every time. When the cashier would ask for money, Becca would make believe she had none, and make the bands pay for the food. Even though it was in the band's contract that she was supposed to buy it. Then she'd take the band home, and feed them, and her kids. And her sister. And herself. Not very punk rock.

We drove around Reno looking for Becca's street address. The F.Y.P van followed us. Finally, we gave up after ten minutes of not finding it, and went to the nearest store to ask directions.

As we walked into the large supermarket, a freezing blast of air-conditioning hit us, and it felt great. I walked toward the nearest cashier, along with Todd, and suddenly heard someone yell my name.

"George!," I heard the male voice yell.

I look around, saw a bunch of cash registers, cashiers, people, and about a zillion slot machines. They had them everywhere in Nevada. Slots. I wish New York had them everywhere.

"George," yelled the voice again.

Todd and I turned around, and we saw a couple of dark haired guys, and this little blonde fellow.

"Hunter!" I said to the little guy. It was Hunter, drummer for The Gotohells, from Florida.

"Hey George buddy!" said Hunter back, with his southern accent.

"What the fuck are you doing here?" I asked the Floridian, wondering what the odds of running into a friend in a store in Reno was. Nevada had me making odds on everything.

"We're playing with you tonight," he explained, "and I believe you know the two gentlemen next to me from The Heartdrops, local pals of yours!"

I looked at the two guys, and sure enough, it was them. The Heartdrops. The guys on Melted Records. Out here in Buttfuck, Nevada.

"I didn't know we were playing together," I said to the guys, "and by the way, this is Todd from F.Y.P"

Everyone shook hands and then I asked the question.

"So, what are you guys doing here in this store?"

"We are here shopping. For the bar-b-que. Becca and our drummer are at the cash register now," said one of the guys from The Heartdrops.

"Oh no," said Todd.

But it was too late. We saw the guy in The Heartdrops was opening his wallet and taking out money. She got him. Poor guy.

"Oh no, what?" said Hunter.

We told him we'd explain it to him later. And we did.

As we arrived at Becca's house, Todd told me he thought Becca had a "stankface". I told him he was right. She certainly did.

"She's got a stankface with 'reah, and she'd never give me a 'don" I said, trying to be all Californian and stuff.

Stoots, who over-heard this, laughed.

"Keep trying, George!" he yelled, and then walked away, laughing.

That night we played Reno. We were supposed to play at a place called "FSU Studio", but a week earlier, some straight-edge singer of some band took out a knife, and stabbed three people in the audience. Because they ate meat and drank alcohol or something. We still would have gotten to play the club, but one of the people who got stabbed, died. So they ruled the club a crime scene, and it was murder, she wrote.

So we played Reno. In a basement. Of some kid's house. He moved all his bicycles, slot machines, and boxes and stuff so us, F.Y.P, No Fraud, The Heartdrops, The Gotohells, and D.B.S. could rock. To all ten people. The high points of the night included the singer of No Fraud, Dan Destructo, banging his head into a heating vent on the ceiling until he bled, then taking out a metallic vibrator, covering it with lube, and shoving it up some kid's ass while they played. Also the same kid fucked a basketball during our set. While his girlfriend with the nice boobs hopped up and down and we all got to watch her. We all being Michael, Aaron, and myself. Evan was sick, and back at the hotel. Lucky pussy.

Now when I say he fucked a basketball, I mean, he fucked a basketball. During our set, he whipped out his pecker and just kept pushing it into the basketball in rhythm as we played all our songs. I kept looking at him, wondering why he was doing this, and he just kept looking at me, smiling.

After our set, which lasted two hours, what with the Quiet Riot, Ratt, Motley Crue, BTO, Metallica, Slayer, Led Zeppelin, Black Sabbath, Run-Dmc, Black Flag, Flipper, Ramones, Dead Boys, F.Y.P, Twisted Sister, Dick Army, Dio, and Puff Daddy covers, the kid approached me and asked me to sign his Furious George album he just purchased. I wrote "To Michael Jordan" on it.

The next two days we had off, so we spent them in Vegas. Two days in Vegas. It could be the title of a movie. So many things happened there, it's its own story in itself. Todd almost lost our tour nest egg, Rall tagged up in The New York Casino, and on what appeared to be a newspaper box. He almost got arrested. I started a hooker business card collection, and Evan and Sean remained in bed, sick. Aaron, my pal, became a big time gambler. Wendy almost did as well. And, oh, we ate lots of New York Steaks at $3.99.

As we drove into Phoenix, Arizona, it was being hit with one of its worst dust storms, ever. The sky was red. The air was red. Everything around us was red. Everything we could see. Which was about everything within four feet of us. We had to travel very slowly to find our hotel, then the club. I got sand in my eyes, hair, teeth, and even my pubic area. It sucked.

"How ya doin?" asked some guy as we loaded out the van, and into The Electric Ballroom, in Tempe, Arizona.

I looked at him through the red wind. He had bleached blonde hair, was sorta big, and had a really nice smile.

"Good," I yelled back at him, as the dirt sand-blasted me clean, "I like this sand storm shit. It cleans F.Y.P! They never take showers!"

The Smiley guy laughed. He then told me his name, which was Will, but I instantly forgot it, because I'm a dope. He told me he, along with this kid, Shane, were doing the show.

"How come we aren't playing The Nile?" I asked him.

"The Nile got shut down by the cops," explained Smiley Guy, "some band danced naked and it offended the kids. Actually the cops. So no more Nile."

We loaded all our shit inside, and watched the first band play. Adam's Alcoholics. They said bad things about me on stage. So they sucked.

We were up next, and as we played, Rall got thrown out for drinking a beer. Rall was twenty. Underage. Todd begged the big-huge-steroid-driven bouncers to let him stay, but they forced Rall out anyway. And they didn't do it nicely.

So during the F.Y.P set, Rall stood outside the club, in the dust storm, near a large glass window near the stage, and mooned the band and the club. Natalie went out to join him. As did Wendy. Evan. Michael, and eventually, myself. We watched Todd and company laugh during their set.

After the show, as we loaded our stuff into the van, we asked Smiley Guy about getting paid. He told us it was Shane's department.

We asked Shane about getting paid, and he explained to us that a mic was stolen during the F.Y.P set, that had a value of $400. Our guarantee. He said that he pleaded with the club owners, "who were doing him a favor" by letting him book bands at the club, to let him have some cash to pay us, but that we were responsible for the stolen mic.

I, of course, told Shane that was bullshit, and to pay us. The next thing I knew, some big ass bald bouncer comes walking outside. Me and Michael approach him, and he tells us to go the fuck away. Then he starts to yell at Shane.

"Your fucking show sucked, and during the last band, a mic got stolen. I gotta pay the sound guys for that, fuck you and fuck you getting paid!" he yelled.

"But dude," said Shane. Shane was scrawny, was wearing a baseball cap backwards, and could have his ass kicked in about one second.

"Don't 'but dude' me," said the big ass bald bouncer, "it's your responsibility, Shane. The mic is gone, I gave all the money to the sound guy. You are fucked, as are the lame bands you booked who drew no one!"

I looked around at all the kids leaving the show.

"We drew well," I said to the bouncer.

"I told you to stay the hell out of this, pussy," said the big bald bouncer guy. Wow. He knew my nickname.

Some more yelling occurred, basically from the bouncer to Shane. Finally, it ended, and Shane approached us.

"Dudes," he said, almost crying, "You heard what that guy said. He took all the money, dudes. I ain't got nothing to pay you except the $150 bucks in my pocket. My own money."

I looked at Todd. Then the rest of F.Y.P and my band. We had driven ten hours through the desert to get there, the guy promised us the money, and this, was horseshit.

"Dude," I said, trying to be all cool, "Our guarantee was higher than that, and we need the money. Please pay us."

Shane looked like he was about to cry, told us he'd be right back, and ran into the club. I heard him scream at the bouncer, and then the bouncer throw some furniture, and screamed back at him.

While all this was happening, I looked over at Smiley Guy. He was smiling. Of course.

"What's so funny?" I asked him.

"He's bullshitting you," said Smiley Guy, "Don't worry, you'll get paid, he's just trying to rip you off. Don't back down. You'll get paid, even if I have to go borrow the money from my Mom!"

I told Smiley Guy I wouldn't take money from his mom, thank you very much, and what the fuck was going on.

Smiley Guy told us to just listen to Shane and the bouncer fight.

We did. They'd yell at each other for a few seconds at a time. Then, I swear, I heard laughter.

Finally, Shane comes out with two hundred bucks and tells us it's the best he can do since F.Y.P had the mic stolen during their set. We tell Shane that that is the club's responsibility, not ours. He tells us that is all he can do.

"Do you like booking shows?" I ask Shane.

"Dude," he exclaims, "I love it. I love the punk rock!"

"Then," I said to him, "you'll pay us."

"But dude," Shane says, "I told you , I have no more money."

"Then take us to a Cash Machine and take it out of your account."

"I have 47 cents in my account" he says.

I laugh.

Just then he tells me he'll be right back. He goes into the club and starts screaming again. We all roll our eyes.

"I think he's bullshitting us," says Michael.

"He is," says Smiley Guy, "he's got the money".

I listen to them scream at each other, then realize what is going on. The oldest trick in the book. Good cop, bad cop. The mic was probably never stolen to begin with. The bouncers and Shane are gonna split our money.

Finally Shane comes out with $220 and says that's it. He is almost crying. Or at least, appears to be.

"Fine," I say to him, "we'll take the $220, and then I'll call Wendy's stepdad, who lives in this town. He's on the zoning board. He's a lawyer. I hear you guys had your liquor license pulled for ten days. Tomorrow your club will be shut down."

"But.." starts Shane.

"Shut down, bro," I say. I feel like a mob guy. It feels good.

"George," whispers Todd, "can you really do that?"

"I dunno," I whisper back, "maybe!"

I look at Shane. He looks back at me.

"You wouldn't really have the club shut down, would you, George?" says Shane, "tha'd like totally ruin our scene." That's the first time he uses my name.

"Yeah," I say, "I would. And then you and your big bald ass pals will have no one to kick around, chum!" I was getting tough.

Shane runs inside, and Smiley Guy tells us we did it. That he is willing to bet that Shane returns with all the money. I wonder why he just doesn't call Shane on his shit, and later he tells me that he used to be friends with Shane, and didn't want to embarrass him. But that after that night, he no longer will even talk to the guy.

Shane returns with a wad of cash in his hand.

"Dudes," he says, "you'll never believe this, but I found all this cash in my back pocket. Exactly enough to pay you your guarantee!"

He was right. We didn't believe him. But we took the cash, hugged Smiley Guy, really named Will, and left.

We pulled into the parking lot of a strip mall in Redlands, California, the next day, looking for the local pool hall. When we found it, it didn't have any fliers for the show we were to play there that night. I called the promoter guy and he said, "Oh yeah, I forgot, you guys are in town, I'll be down in a little while."

An hour later, after picking grass, drinking Gatorade, and watching Todd and Stoots play wiffle ball, a pick-up truck pulled into the parking lot.

"You guys the bands," asked some big looking Marine type guy as he exited his truck.

"Yeah," I told him.

"We're Furious George and F.Y.P" said Evan, from behind his sunglasses.

"Are the other bands here yet?" he asked.

We looked around the empty parking lot, and at the locked pool hall.

"I dunno, maybe" I said.

"Cool," said the Marine.

We did get to play pool and video games for a couple of hours before the show, and before the Marine found a sound system. When it was time for our set, all the kids sat on the couches and pool tables and watched.

So we sat on the floor, played our instruments, and watched them.

This went on for several songs, and finally, the Marine couldn't take it anymore.

"I wanna see some moshing!" he yelled, and picked up some kid and threw him into the non-existent pit.

The kid, all shaken up, went back to his seat on the couch and sat down. The Marine picked him up again, asked him to dance. When the kid said he wouldn't, the Marine threw him out of the club. Punk Rock.

We tried cutting our set short, not liking what was going on, but the big Marine kept yelling, "Play fast, Play hard!" So we did. He moshed around with some other big guy, who I also take it was a Marine.

"Hey, you guys know any hard stuff?" asked the second Marine between songs.

"Hard?" I asked, "like what?"

"Sabbath, man!" was his reply.

We started to play "Paranoid" and all the kids started getting into it. As we played it, kids asked us if that song was on our album, and that it was a great original song. Then the second Marine drew a circle on the wall.

"What's he doing?" asked Michael, as he banged away on the drums.

I shrugged my shoulders.

The guy, then, moshing with Marine number one, broke formation, and headed straight for the wall. Head first. The next thing I knew there was a large hole in the wall, and a Marine with plaster all over his head.

"Wooo, that felt good!" yelled Marine number two.

I looked at the kids. They looked at the Marine. Then they left.

F.Y.P, who was up next, played an excellent set to half a crowd. We got paid, and made our way to our second show of that night, La Puente.

La Puente. Southern L.A. When I first heard that name, I asked Todd if it was like a Mexican Gang hangout or something.

"Yeah, dude," said Todd, "lots of Cholos."

"Yeah," said Rall, the most mexican of the group, "And mean Cholos, they kill you if you look at them funny."

I started to get scared until Sean told me that Rall and Todd were lying.

It turns out it was Sean who was lying.

As we entered "La Ronde Nueva" we were escorted by the guy who booked the show, and two armed cops. Hired as security.

"You like my club, man?" asked the guy, who was genuinely nice.

"Uh huh," I said, feeling my stomach cramp and the 'rhea start to kick in. It always kicked in when I got super nervous.

"Well it's a nice place," said the promoter, "but the kids like to get wild. You know, stab and shoot each other. That is why we have the security!"

I looked at the cops. They looked at me.

"I don't know who I'm more afraid of," whispered Evan in my ear.

We loaded in the equipment real fast, and then made sure the car and van were locked up real tight. I think we moved so quickly because of the gang hanging out in the parking lot.

As we stood around the club, waiting to play, we watched a band called Tongue. They had a cute girl singer who wore duct tape as a halter. But the crowd, large, didn't notice. They were too busy hitting each other and starting fights. The cops were breaking up boxing matches about every minute or so.

"You are staying right here," I said to Wendy, "I wanna go watch the band."

"I might walk around," she said.

"Please stay there, next to Julie," I said. Julie was Todd's girlfriend, who came down for the show.

"I'll stay here only if you don't call the audience 'pussies' tonight," said Wendy.

I thought about it. For a few seconds. I had called the audience pussies on the whole tour. Every night. Why stop now.

As I was thinking this, some skinhead guy walked up to me and pulled open his lips to show me what was underneath. A tattoo. Tattoos. One on the upper lip. One on the lower. The top said "Mexican", and the bottom, "pride". Saying the word pussy was not a good idea.

Right before the set I was convinced I was gonna have the 'rhea. So I went into the bathroom. Three guys were standing around inside, bandannas on their heads, and straight razors in their hands. I think that constipated me for the rest of the tour.

"Hey, we're Furious George from New York City," I said into the mic as we started the set, "One, two, three, four!".

I skipped the "and you're a sorry ass sucker" part.

As we played our first song, the audience started to slam and mosh, and suddenly a huge pit was created. It stayed that way throughout the next five songs, with only short breaks for

fist fighting, stabbings, and spitting at the band. Of course, I thanked them for their spit.

When we started our seventh song, the sound guy told us he was running out of time, and to stop playing. I was glad to.

F.Y.P played next, and there were more fights and more spitting. But somehow these kids knew all their songs, and as they spit and fought, they sang along with F.Y.P . It was kinda heart warming watching them punching one another while singing, "She came all the way from New York City, now ain't she pretty!" Ya gotta love the kids.

We loaded out of the club shortly after F.Y.P's last song. The cops made sure we got everything out of the club, and safely into the van. We got our guarantee, and the promoter was totally a cool guy. Looking back on it, he was probably the coolest guy we worked with on the tour. And the soundman used to be in Circle One! Too bad his club scares the shit out of me. But then again, I'm from New York. And a pussy.

"Moguls" was the name of the last club played on the tour. It was on Hollywood Blvd., and was huge. It had four or five liquor bars, a large area to watch movies on a huge screen, a huge stage, loud sound system, and everything.

During our set, girls stood up front, staring at my crotch. I felt like a rock god.

"You guys were okay," said some blonde to me, after our show.

"Really?" I asked, staring at her overly large and friendly boobs.

"Yeah," she said, "I was standing up front staring at you the whole time."

I had noticed her up front, staring at my crotch.

"You like what you see?" I asked her, all smooth and Nicki Sixx like.

"Yeah," she said, "your pants rock! Where'd you get those ladies stretch jeans? I must have a pair!"

During the F.Y.P set, a bunch on nine year olds, who had snuck into the club, sang with the band. Todd had finally thrown out his voice, and was letting the little tikes get their fill of the punk rock. It was adorable to watch them scream along to the band. Finally, though, the bouncers carried them off stage, and out the door, where I'm sure their moms were waiting in their cars.

As F.Y.P started their last song, Evan, Michael and I joined them on stage. We all started to do a Nirvana song, and Sean flipped out, and left the stage. So Michael took over. Things got out of hand, and the next thing I knew, we were all wrestling with each other, and Stoots was in his underwear. Then Todd ripped those off, and Stoots was naked. Then Stoots was carried outside the club by the bouncers for getting naked. Then Todd and I yelled at the bouncers, telling them that Stoot's clothes were ripped off him. It wasn't his fault he was naked. Then the bouncers told us to leave as well. So the set ended.

We loaded out, and went back to San Pedro.

The next morning, we packed up our stuff in Todd and Julie's house, and prepared to go back to New York. We were gonna miss those guys and we knew it.

"Aren't you going to kiss me good-bye, George," said Stoots, with a serious look on his face.

I thought about it. The night before, at Moguls, I had French kissed Todd. On a dare. It pissed Julie off so bad, she yelled at Todd all night. Wendy wasn't happy about it. either.

"Um, I dunno, Joe," I said to Stoots, "should I?"

I looked around the room. Everyone was there. Todd, Rall, Julie, Sean, Hal, Wendy, Evan, Aaron, Natalie, Michael, and even Buster, the Chiwawa.

"Ewww," screamed Julie, "don't do that! I swear, you guys all go on tour together for only two weeks and you end up touching each other and making out! You turn gay!"

What can I say. A dare is a dare. And we just really liked each other. Michael, Evan, and I, had really grown a real fondness for those F.Y.P guys. And now that we were leaving, we knew we'd really miss them. I felt like crying. I think we all did. I was gonna miss Toddie, Stoots, and Sean, and Rall.

"Well?" said Stoots, seated on the edge of the couch.

I walked over to him, hugged him real hard, like a man, then slipped him the tongue. He was a better kisser than Todd, and didn't have that yucky facial hair.

"Ewww!" screamed Julie.

"I love you man," I said to Stoots as I looked him in his face, and then said it to Todd and Sean and Rall as well. Evan and Michael said the same thing to the other guys, and they all said it back to us.

With tears in our eyes and hearts, we all then hugged each other. Then we loaded into Aaron's car, to make our way to the airport. As we pulled out of the driveway, we all waved to the Pedro crew. They waved back at us. Even Buster, who was being helped by Julie.

"I'm gonna miss them," said Michael.

Wendy and Aaron and Natalie and Evan and I shook our heads in agreement.

"Yeah," I said. "Me too."

And I still do.

I love them guys.

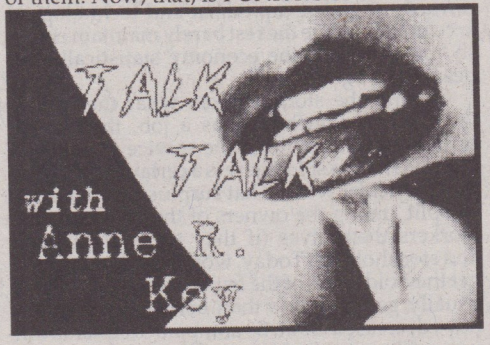
Take My Life, Please.

Endnotes:

1. E-mail me at furygeo@aol.com. Snail mail to Tabb, P.O. Box 2044, Canal Street Station, New York, N.Y. 10013.

2. Thanks to F.Y.P. and Recess for making that tour the best of my life. And thanks to the whole San Pedro crew. There is a lot more written about that whole tour, and, hopefully, one day, you'll see it all.

3. I got a new puppy named Scooter, or P.J. He loves MRR more than me. He just chewed up fifty of them. Now, that, is PUNK ROCK!



Hey kiddies, yeah, yeah I know the last few columns have been rather slim on the gossip, but I went out into the cold, bitter world this month and grabbed some throats and got some news. This in from some dopey kid in Moosejaw or something, supposedly NOFX has broken up and Fat Mike is starting a new outfit with Billie Joe from GREEN DAY called MOIST TOWELETTES.

John K. Samson (Ex-PROPAGANDHI bassist now in the WEAKERTHANS) used to be the voice of Big Bird on Sesame Street, he is now the voice of the talking magic woodchuck on Hercules.

Lots of Epitaph stuff this month but that may soon change. It seems that Mr. Brett is currently still in rehab and all the other folks that work there are steering it into a big iceberg. Some sources say the label won't last another quarter unless some miracle Buzz Clip from heaven hits them in the head like summertime pigeon poop.

The BOUNCING SOULS took a trip to India to get their drummer's job at the 7-11 back. He was fired for selling rancid meat. Brian the bass player stayed home because he was busy stalking fat chicks at the full size store.

PENNYWISE signed a deal with Sega for their music to be used on a new skateboarding game for the Sega Saturn gaming system. Basically if you start sucking at the game it puts you in the loser mood. One Foot Records was bought out by some rich kid's dad to keep him out of trouble, they plan on signing other rich kid bands making deals with their parents. Dad said A-OK to send ALL YOU CAN EAT $8000 to repress their first 2 CDs. AYCE's singer, the buff and burly Devon Morf, talked the other 3 members to follow his lead and form a new ECW pro-wrestling tag team. The band spent most of the 8 grand on new costumes. Most fanatical pro-wrestling punk fans have told me they are going to be the next 4 Horsemen.

There's a new band coming out of the New York area called OCTOBERFESTER, which is one of the new Polka-Punk bands that have been getting popular lately. They resurrected Robo (BLACK FLAG/MISFITS) to play drums and supposedly they blow up a ham on stage at every show.

LAGWAGON got into a fight with the Spice Girls in Australia. The world premiere of the Spice Girls movie was going on across the street and the theater had to ask the band permission since the crowds would be filling up the street at the same time. After the show most of the Spice girls went backstage to hang out except that one with the busted bleachy hair.

AVAIL signed with Columbia, part of the contract required them to fire Bobo the roadie guy. Lookout plans to put out a Bobo solo project.

Rumors that George Tabb does not actually write his column could not be confirmed or denied. There are four 17 year old girls who claim that George has paid them to write it at one time or another.

H20 was dropped by Epitaph after record-low sales. Toby, their singer, was forced to beg for his job as head cum-mopper at a 42nd St. peep show. Jesse from OPERATION IVY has been spotted at a Ft Lauderdale AA meeting. He claimed he had stopped drinking for 3 hours. He also claims OpIvy didn't break up and regularly shows up to practice, it is unconfirmed if he actually practices. Dave Mello the drummer is supposedly opening up a bar with all the SCHOLNG money.

Lou of SICK OF IT ALL broke his shin after being chased by an angry mouse that jumped out of his cupboard while he was making a salami and cheese sandwich.

part one

Economics class, come to order! You think

this topic is complicated, don't you? Well, forget it, it's just a matter of common sense and taking a look around you. Let's begin...

It must be obvious to anyone these days that economics and politics are intertwined. Question: how can you have political democracy in a society where 5% of the population owns and controls 80% of the wealth and where that same 5% contributes 80% of the "donations" to political campaigns? Second question: how can you have democracy in a society where in order to be a member of the most powerful institutions (President, Congress, Supreme Court) one must be a millionaire or be a patron of and beholden to millionaires in order to afford to run for office?

You can throw out all other talk about economics, politics, etc. If you believe in democracy, then recognize that this society we live in is not a democracy, is owned and controlled by the rich and powerful, and that no amount of piecemeal "campaign reform" is going to change that equation. You want democracy? The only solution is redistribution of wealth, which would consequently mean redistribution of power. Simple, huh?

Other economic tidbits: we have a two-party system (which is unrepresentative enough in its exclusion of many points of view from 3rd, 4th, 5th etc parties) that forces both parties to meet the wishes of the already rich and powerful in order to get enough "donations" to conduct their expensive media campaigns. But now, one of those parties, the Democratic Party, is $17 million in debt and was outspent 5-1 in the 1997 election, while the other party, the Republicans, are filthy rich. When the Democrats controlled Congress they got 50% of big business "contributions" and the Republicans got 50%. Nowadays, with the Republicans controlling Congress and being a more natural ally, they received 70% of big business money, the Democrats getting 30%. And, by the way, big business outspent big labor 11-1, yet the Republican controlled Congress is now trying to limit labor's political clout even more by passing laws that require unions to only take dues money from members with specific permission for political use, something that big business certainly isn't required to do of its employees or stockholders. Again, so much for democracy and the so-called "marketplace of ideas" where all concepts get "equal consideration". (The survey that found all this out, done by the Center For Responsive Politics, also determined that in the 1996 election, 92% of House races and 88% of Senate races were won by the candidate with the most money).

More economic stats: female minorities make only 57¢ on the dollar earned by white males. They make up 10% of the work force but just 5% of management. Black and Native American males have a *dramatically* lower life expectancy rate than their white counterparts. A recent report by Dr. Christopher Murray cited statistics that find life expectancy rates of humans living in inner cities and Indian reservations are comparable to rates in India and Bolivia. (He also found that, on average, rich whites lived only two years longer than poor whites.)

Racism is not only alive and well in the United States, it never went away. Yet whites are attempting to remove the pitiful few attempts that were enacted to pretend to equalize things, namely affirmative action. Affirmative action was the half-assed capitalist way of trying to raise up people at the bottom, and it hasn't accomplished its goal because capitalism requires some people to be at the bottom, and in this racist society, it is "minorities". It has been that way since the beginning of U.S. history, since blacks were enslaved, since reds were murdered wholesale so their land could be stolen, and since yellows and browns were imported or colonized to do work whites wouldn't. Did you know that Chinese couldn't become naturalized U.S. citizens until as late as 1952? (And, in California, a black couldn't marry a white as late as the 1940s).

Race, class, and economics are all intertwined, but we are not taught that. Until the United States is willing to seriously address its racist history it will have a racist present and a racist future. (New Zealand just formally apologized to their native Maori population for stealing their land and is giving them financial reparations—the U.S. would never admit what the whites stole the country, nor address in a meaningful way the history and present repercussions of racism... ie Clinton's bogus "dialogue on racism"). And things are not getting better when you have statistics showing that the U.S. incarcerates a larger percent of its population (mostly the working and non-working classes—the "dislocated", as they quaintly call those poor fuckers that are rendered useless by modern capitalism) than any other nation in the world. Where's the democracy?!

And speaking of statistics, what does it mean when they say we have the lowest unemployment rate since 1973 and the economy is "booming"? How can that be when there are huge segments of the population who have given up even looking for work (and are not included in these stats) and an ever-increasing amount of homeless people. And if things are "booming", why has the standard of living for most folks actually dropped over the last 20-30 years? I know that I've gotten just one meager cost-of-living increase, no pay raise, and more expensive benefits contributions at my shipping & receiving job in the last ten years. My standard of living has certainly decreased.

And what does it mean when they say so many new jobs have been created? As most of you already know, it means more fast food jobs at minimum wage, while the stable blue collar jobs that used to support a family have all gone overseas to lower wage markets. The economy is booming but massive layoffs continue at U.S. manufacturing companies as they set up shop elsewhere. Again, it's a small fraction of the population reaping the huge, disproportionate rewards of global capitalism and technological acceleration while the rest barely maintain or fall, so "on average", the economy statistically appears to be "going up".

And the stock market: what the fuck is that? When somebody has a job, they create something or provide some service at a certain wage. After it is sold, there is a certain profit from that particular work. That surplus profit used to be split among the owners of the company, the workers themselves (if they were unionized), and stockholders. Today, workers not only don't get their old share of the fruits of their labor, they usually get even less than before since unions have decreased clout. So companies either lower wages ("you're lucky to have a job at all") or decrease health benefits (if they existed at all). And if unemployment drops too much and the competition for labor means workers can afford to ask for better wages or benefits, the Fed (and Alan Greenspan, the guy who *really* runs this country—when Alan speaks, *everyfuckingbody* listens and the stock market quivers!) steps in and adjusts the lending rates upward which causes a cooler economy with less hiring and more layoffs and hence lower wages again, insuring that labor *cannot* ever get into a good bargaining position!

Meanwhile, a relatively small slice of the U.S. population has stocks, has the surplus income to fuck around with. (Sure, there are some middle income stockholders, but over the last three decades, the total amount of major stocks held have increasingly been concentrated in fewer and fewer hands). So the well-to-do take their play money and gamble with it, but this is not Las Vegas or Atlantic City we're talking about—they are gambling with working people's livelihoods and futures. These "investors" don't create any actual profit based on their work, cuz they're not doing any work (*somebody* is making that profit with hard work, and the "investor" and his /her middleman "brokers" just puts money in and takes the profit out, not doing any damn work at all and robbing the poor slob at the bottom). They take the profits others have made and keep it for themselves, making the rich richer and the poor poorer. They hire CEO's to make sure that their interests and the executives' interests come before the working person's interests or the local community's interests. Maximize profits, layoff workers, go overseas, make us money!!!! and tough titty for those poor bastards that have worked for the company for 20 years and are now expendable!

Which is the same way the political system works. Money is concentrated more and more in the hands of a few, which is the natural evolution of capitalism. And hence, power is concentrated more and more in the hands of a few. Hence, decisions being made benefit the few, but because there is a facade that this is a "democracy" (and facade it is: there is no real choice in elections—you pick from two pro-corporate candidates, one more socially liberal and one more socially conservative. So again, where's the "marketplace of ideas" and the "equal playing field"?), the decisions have to be dressed up in language that makes the regular schmuck think it's working for him/her. This is known as "spin" and is the job of the corporate-owned mass media to make you think that white is black and black is white. This is why there is no appalled and angry howl from most of the people of this world towards the horrors that this economic system perpetuates. Instead, we are given the sense that this is the only system that can work and we all pray to the altar of capitalism despite its ongoing, subtle genocide, much like the insane underground survivors of nuclear war praying to the last atomic missile in "Beneath the Planet of the Apes". That "spin" amounts to nothing more than mind-numbing repetition of lies in the absence of critical thinking and an "even playing field of ideas". That is also the essence of the book "1984" and the reality of the world we live in today. It is called bullshit.

There's only so much money in this world, and the more a few have the less there is for the rest of us, and, as they "invest", they get back even more and we have even less. We have every right, as in "human rights", to take from the greedy few who have millions and billions and have disproportionate power ('poor' Bill Gates lost over one *billion* dollars in one day when the stock market plunged a few months ago—who knows how much he made when it zoomed up a few days later!) and use that money to level the political and economic playing field, to make life happier and saner and a lot less stressful for the great majority of human beings who suffer from the effects of extended poverty or the threat thereof.

So why is this humane outlook not advocated or trumpeted by the media, scholars, etc? Because the media, academia, and the political apparatus are all beholden to the rich and corporate interests. They are *owned!* They will not present such common sense positions, and if others do, they will be labeled with intimidating buzzwords like "communist" or "socialist" or

"anarchist" that scare the general public, making it difficult to get past their emotional reaction to actually have a sensible discussion of the ideas themselves. This is as complete and overwhelming a form of political control (fascism with a smiley face?) that has even been devised, and the only way out of it is through the type of channels that the anti-corporate segments of the punk community have created. "Using the corporate mass media against the man" (the Chumbawamba approach?) only continues to strengthen those forces of domination, adding credibility to them. Isn't it obvious by now that the Clash, or the Jefferson Airplane before them, did not change the face of capitalism but did change the the band members' pocketbooks. (During World War II, when the lines were drawn much clearer, such activities would be called "collaboration"). Corporate culture uses counter-culture to enrich itself, to maintain control over media, to present the "spin" of diversity and open-mindedness, and to continually co-opt or de-fang anything that might represent a threat, rendering the "artists" compromised, dependent on the corporate teat, and ultimately decapitating and disenfranchising the counter-culture that spawned them.

And so much for today's economics lesson.

Oh, PS... factoid: Ted Turner (the CNN billionaire) owns 20% of all the real estate in the state of Montana.

PPS And the Asian financial crisis? How does it work? Well, in Korea for instance, big conglomerates borrowed tons from certain free-wheelin' banks and now can't pay back the billions owed. The International Monetary Fund (a US-backed financial institution) steps in and says it will lend Korea the money to pay the loans. So who pays and who loses? Not the Korean fat cats or their overseas investors. Their bad debts get paid. They stay in positions of power and are not personally penalized for their recklessness with other people's money. What it *will* mean is that Korean workers will have a dramatically lower standard of living and unemployment will double! These are the actual criteria imposed by the IMF on Korea (or any borrowing nation): in exchange for the bailout of the capitalist class, the working class and recently raised up middle class must suffer in the "economic restructuring". This is called "socialism for the rich, capitalism for the rest of us."

P.P.S. And I imagine you've heard about the "Chilean economic miracle", too? Chile is being touted as *the* example of a Latin American country that has pulled itself out of that continent's economic quagmire and is now being championed as the next country to join the NAFTA conglomerate in the "new world".

Funny though, nobody mentions a few *disturbing* details about Chile when the media brings up the subject. For a refresher, in 1970 the people of Chile *democratically* elected a Leftist coalition government under Salvador Allende that was working to empower the working people of that country and to ensure that profits from Chile's natural resources and labor got spread among *all* Chileans. Soon after Allende's election, Chile's business community, the electoral Right headed by Christian Democrat (there's a misnomer) Eduardo Frei, Chile's anti-democratic military faction, and elements of U.S. military/industrial/intelligence organizations teamed up to paralyze Chile's economic and political life, setting the stage for a military coup headed by general Augusto Pinochet. (There is an amazing documentary about this called "The Battle of Chile", but it's very hard to find). This military junta, with U.S. backing, killed Allende and then murdered, "disappeared", tortured, imprisoned or drove into exile any Chileans who opposed it. For two decades they "cleaned up" the "untidy" political landscape by eliminating the Left from political life.

Once that was accomplished, the military junta gave way to "democracy" once again, allowing elections. This was now "safe" since no organized Left existed any more, and the Christian Democrats returned to power in the person of Eduardo Frei Jr, son of the previous participant in opening the door to Fascism. Of course, the military had a few stipulations when it "stepped aside", like no one from the military could be tried for all the murders they committed; like that Pinochet would remain at the head of Chile's military until he good and damn well pleased so that the "new democracy" would not dare "go too far"; that no one representing labor could run for office, ever. Some "democracy", huh? The electoral Right loses an election, then turns things over to the Fascist Right for "sanitizing", who returns it back to the electoral Right to rule.

Today, the working class of Chile has no way to oppose the international corporatization going on, cannot share in the wealth, and "democracy" exists as long as the "Right guys" win. So next time you hear the media talking about how "stable" Chile is, just remember it got to be "stable" for business interests and how it stays "stable" for them. Neither Clinton (who sought "fast track" negotiating power to bring Chile into NAFTA) nor Congress nor the mass media talked at all about this bloody history that the U.S. had a direct hand in (ITT, Anaconda Copper, Nixon, Kissinger and the CIA were up to their necks in this, which is all well documented), nor do they mention why Chile *is not* an example of a miracle at all, but is the nightmarish opposite.

P.P.P.S. The long term impact of capitalism on the human spirit? For 6 days of every week, the going concern is the admiration and encouragement of greed, selfishness, unhealthy competition, and corporate aggression in the guise of social Darwinism. Then on Sunday we're all told to be good to each other and practice the opposite of all the above-mentioned values. And I think 6-1 just about captures the proportion of constructive vs destructive in the modern capitalist world. Given that, rampant shitheadism and dishonesty shouldn't really be a surprise, though the extent of the hypocrisy of today's business, religious and political leaders on the topic of "morality" constantly amazes me.

part two

We're welcoming Jacqueline Prichard to the ever swelling ranks of MRR coordinators. You might remember Jacqueline from her zine reviews some 4-5 years ago or from the (seemingly mandatory) *Probe* naked MRR shitworker pix. Anyway, she's been up in Arcata and then back to Sacto, but is rejoining us in this more demanding role as a trainee coordinator. Wish her luck!

part three

Lookout Records just held their 10th anniversary celebration, and I'm just wondering what the fuck they're celebrating? Is it the decline in quality of the releases they put out now compared to then? Is it that they now make videos for their bands for MTV whereas they would've gagged on the idea 10 years ago? Is it that they play the promo game just like the major-type labels do with hype and bogus fluff pieces in mainstream mags? Is it getting their releases reviewed in the overground press before sending them out to underground zines? Is it the games they play and the "career" route they're taking in watering down the term "punk rock"?

Staying alive for 10 years is not reason enough to celebrate; it is the quality of what ones does, the maintenance of principles and furtherance of those anti-establishment values above and beyond your own pocketbook that count. Embracing the mainstream and blurring the differences between capitalism and the underground economy (in Lookout's case, we'll call it 'hip capitalism') are not reasons to rejoice.

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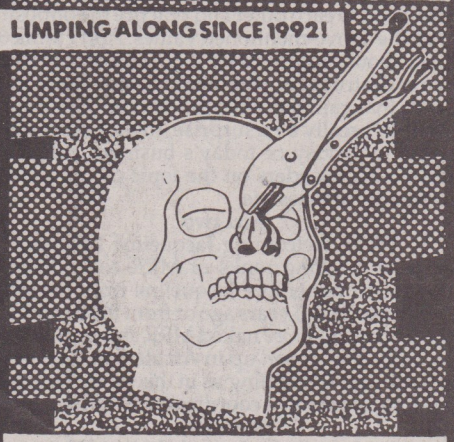

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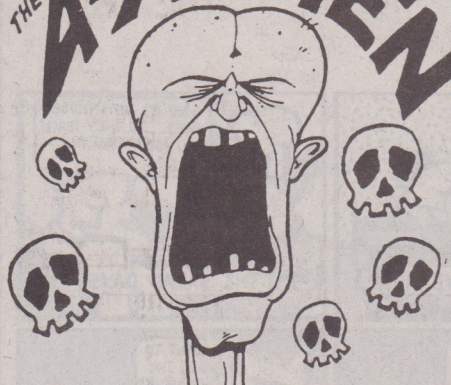

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Rich and Poor in America

Rich and Poor in America

Jason Useless Toon

The awful, widening gap between rich and poor in America is today a self-evident fact. Most Americans can see it going on; it's happening to us, our families, and our neighborhoods. Even the Wall Street Journal does not dispute the numerous studies that show the chasm growing after twenty years of bipartisan assault on the living standards of most Americans. Only the corrupt and deluded continue to deny this (Rush Limbaugh, for instance, still insists that reality "directly contradicts every liberal shibboleth about what happened in the 1980's.")

But even though the mainstream media will admit to the disparity, none of its commentators betray much understanding of how this came to be, and displays of concern over the human consequences are limited. All the old standbys are wheeled out to explain it: competitiveness, the information age, the global economy. To build the sleek new 21st century order, we are told, some poor unfortunates must learn to temporarily do without. And besides, per capita income is still growing. A rising tide will lift all boats.

This is a bunch of shit. Let's take a look.

COLD HARD FACTS

- From 1977 to 1989, while overall per capita income rose 23 percent, real income of families in the middle fifth of the population actually fell 5.3 percent.
- For poorer Americans, the drop was even steeper: 10.4 percent.
- The top 1 percent of families - the super rich - saw their real incomes rise 78 percent.
- When Ronald Reagan's tax cuts for the rich are taken into account, the increase was an incredible 102 percent.

Think about that: most people were struggling to stay afloat, with their incomes stagnating or, more often, falling. But the richest Americans - those who already owned an obscenely fat share of the nation's wealth, an "earned" a similar proportion of the nation's income - actually more than doubled their already ludicrous incomes.

- In 1965, the richest 1 percent of Americans held 34.4 percent of the nation's wealth. By 1976, that percentage was down to 19.9 percent. But by 1989, it had risen again to 35.7 percent. This represented the highest level of wealth concentration in America since 1939.
- The United States has no direct tax on wealth - unlike Austria, Denmark, Finland, Germany, Iceland, Luxembourg, Netherlands, Norway, Spain, Sweden and Switzerland. And although statistics and studies for the years since 1989 are hard to come by as yet, all indicators are that the gap has gotten wider. The US is speedily returning to pre-New Deal levels of inequality.
- From 1977 to 1988, only those earning over $55,000 averaged any rise in income at all.
- All other income brackets - 80 percent of Americans - averaged a loss in real income.
- 95 percent of the overall increase in family income went to the richest 5 percent.

This shows that the much-vaunted "economic growth" of the Reagan years went almost exclusively into the pockets of the rich. The economy has been growing, but most of us wouldn't know it.

- In 1993, Wall Street financier George Soros made $1.5 billion. Disney CEO Michael Eisner "earned" $203 million. During the same year, the state of Texas allowed a $2,130 welfare stipend for a mother with two children.

Of course, even this starvation-level welfare benefit will soon be denied by law to almost all such families. The same, alas, cannot be said of Eisner and his income.

- In 1960, the average CEO salary was 41 times that of an average worker. By 1995, the CEO averaged an income 190 times that of an average worker.
- And finally, a few words from Andrew Hacker, taken from an exercise in his excellent new book, Money: Who Has How Much and Why:

Suppose that the highest allowable income was $200,000, the current salary of the president of the United States. If the current incomes of the [richest] 1.1 million households were all reduced to $200,000, this would leave$155 billion, which just about equals the current Medicare budget.

We now know who would be doing the paying; so it is time to decide on the recipients. For present purposes, the target group can be the poorest 20 percent of all households, whose current income averages about $7,760. Were the entire $155 billion to be made over to them, every household in the group could

The St Louis Gap *illustrated*

Zip Code	63106	63131
Median income	$10,301	$74,901
% earning over $50g	4	70
% earning $30-49g	11	17
% earning $20-29g	11	7
% earning $10-19g	25	5
% earning below $10g	49	2
Median home value	$15,934	$173,789

have an income of at least $15,530. Given such a national minimum, the ratio between households now at the $200,000 ceiling and those at the $15,530 floor would work out to about thirteen to one.

A PORTRAIT OF INEQUALITY

But these are just numbers. To really get an idea of what this yawning gap means to the lives of the Americans we're talking about, it's necessary to pay a visit to two vastly different neighborhoods, only about 10 miles apart according to the map but a million miles apart otherwise.

First, meet zip code 63106, the poorest in metropolitan St. Louis (not including the Illinois side of the Mississippi River). A venerable neighborhood in the heart of the urban north side, 63106 was a stable working-class area during the era of segregation and white supremacy. Its most notable feature was Sportsman's Park, the Cardinals' baseball stadium. The postwar migration of Southern blacks to Northern cities made the neighborhood a biracial one, but not for long. The segregated facilities, notably the Fairgrounds Park swimming pool, did not sit well with the black residents of the area. After white racists lost years of bitter battles to integrate the pool and other public amenities, they simply moved to the suburbs. The population loss that devastated urban St. Louis hit areas like 63106 the hardest. Businesses closed, abandoned houses rotted away, the Cardinals built a new stadium downtown. The city's tax base dwindled, and the public schools deteriorated. A recent study named 63106 as one of the most dangerous zip codes in the area for children to grow up in.

Today, an hour's tour through 63106 tells me all I need to know. Block after block sits empty and overgrown except for a boarded-up building or two. Entire streets are devoid of standing structures. People huddle around shattered bus shelters, waiting interminably for the notoriously unreliable buses, pacing and shuffling to keep warm. The ever-present yellow signs CHECKS CASHED and PAYDAY LOANS, and the cigarette and liquor billboards, partially cover older signs, now peeling, that say FURNITURE STORE and GROCERY. Vast, hulking factories sit in shadow, quiet and empty, every window broken. Liquor stores sit every couple of blocks, but the only supermarkets are a bus ride or two away from most people. Churches have iron bars across the doors and windows. In this place, signs of hope take on a defiant quality. The boys club that now stands where the stadium used to, the tidy home with a swingset in the backyard, the Afrocentric record store - each an insistence that this is a place where human beings live and will go on living, even amidst such decay. It's easy for me to imagine what my life would be like if I had grown up here.

Now let's jump a few miles to the west. 63131, the metro area's most affluent zip code, is located in what we St. Louisans call West County. This is where many of those white city residents fled to over the past 30 years. There's not much history to the place, and this is evident on a drive through it. Shopping is done at strip malls discretely designed to resemble the faux-Victoriana of the local subdivisions; even McDonald's must downplay its garish plastic identity. Every whim of the hyperconsumer is satisfied, be it for scented candles or children's formal wear or fat-free frozen yogurt. A high wall prevents highway noise from filtering into the subdivisions. You don't see many busses, or even bus stops. The sparkling new fire station resembles an Alpine chalet and sits on several rolling acres of manicured lawn. There aren't neighborhoods per se, only subdivisions, each named after whatever was destroyed to build it: Mason Oaks, Country Life Acres, Wheatfield. Every business has its own parking lot, but there are no billboards. It's hard to tell the schools apart from the industrial parks; both have multiple pristine buildings scattered over a "campus" that looks like a golf course with trees. Here, too, it's easy to imagine what life would be like for a child of this place.

This is the face of inequality. This is what the mainstream pundits cannot let us hear, cannot let us consider. In the blur of statistics and ratios, the real story almost never punches through, even though most of us live the story every day. Inequality is not an issue of theory or economics or even of morality; it's literally a matter of life or death. Do we continue to let this system sentence millions to death every day? That is the question.

• America is #1 •

An international study released in October 1995 indicates that the US leads the industrialized world in income inequality. The study compared the median income with the incomes at the 10th and 90th percentiles. (Quick definitions here: half of the people earn below the "median" income, and half earn above it. It's the one in the middle, but not the average. In contrast, only 10 percent of people have a lower income than the "10th percentile." The "90th percentile" income is more than 90 percent of people earn. All clear?) It found that Finland is the most equitable of the societies studied. The best-off tenth (that is, the 90th percentile) earn 153 percent of the median income, while the poorest tenth (those at the 10th percentile) earn 59 percent of the median. Not too shabby for a capitalist country. In the US, by contrast, the best-off tenth make 206% of the median while the poorest tenth earn only 35 percent of the median. America's last- (or first-) place finish is reminiscent of other international rankings, such as those for infant mortality, handgun deaths, child poverty, etc.

• No More Excuses •

The mainstream, big-business media has dreamed up all kinds of excuses for the growing gap in American incomes and wealth. They'll say anything as long as it obscures the real reasons: the capitalist assault on the working class. Sorry if I sound like some kind of Bolshevik robot, but there really is no other way to accurately put it. Over the last twenty years, union-busting has intensified, the welfare state has been eviscerated, wages have been rolled-back, benefits have been cut and factories have been closed or moved out of the country with such intensity and impunity that it amounts to a full-blown class war after decades of an uneasy truce. But some people will still tell you that inequality has grown because: —World economic trends are beyond our control.

Over the course of the 1980s, incomes in Italy and Portugal actually became more equal. Many other countries showed no change in distribution of income. Do those societies and their governments have some special immunity to these "global economic forces"? Of course not. American inequality is a result of specific American policies. —The information age has placed a premium on highly skilled information workers; they're the ones blowing the curve.

There is some truth to this, but only just enough to make it sound good. A married couple with two children can earn $100,000 and still fall just outside the top tenth, those that have benefited most from the Reagan years. This is the kind of money earned by CEOs, investors, and other financial wizards, coincidentally the most useless strata of the population in terms of providing for the needs and wants of most people. Engineers, scientists, and computer people do not generally earn this much. —The "superstar syndrome" has inflated the earnings of a few prominent people in each field.

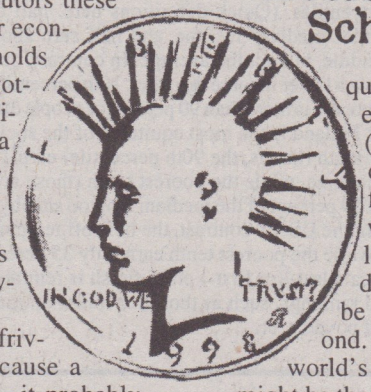
This theory says that because some manager was featured in Business Week, someone will pay him triple what comparable executives make. While this might account for the unbelievable salaries of the super-rich (like Soros and Eisner), it does nothing to explain why the top tenth of Americans (millions of people, mind you) have gained so much. Pointing the finger at Reaganomics (and the bipartisan consensus that has continued that legacy at our expense) explains it all.

Further Resources. These are the books and articles I primarily used for this article, and they go into much more detail than I can here. Hacker, Andrew, Money: Who Has How Much And Why (Scribner, 1997). Comprehensive and extremely readable, this is the best overall book on the subject that I have seen. Wolff, Edward N., Top Heavy (New Press, 1996). This concentrates on wealth as opposed to income, and advocates a wealth tax; dry but concise. Krugman, Paul, "Income Inequality in the USA," US News and World Report, 23 Mar 92, pp. 54-56, "Widest Gap in Incomes? Research Points to US," New York Times, 27 Oct 95, "Low Ranking for Poor American Children," New York Times, 14 Aug 95

A Dissident Culture Meets The Dollar

Words by Nathan Berg. Pictures by Ryan Lenfesty.

When I told my friend, Mike Zucollo, that I was going to write a piece on economics, he proceeded to give me his take on the subject and how it related to punk rock. He believes that the reason there are so many bands, zines, labels and distributors these days is because of the amazing performance of our economy lately. Now, taken at face value, his theory holds some water. Personally, I feel that punk rock has gotten larger because it allows kids to actively participate in something of relative importance. Whether a punk kid is putting together a great zine with a definite political edge or singing songs about relationships, it doesn't matter. At least they're out and about, interacting with others. It sure as hell beats high school football. And it surely puts the Sony PlayStation to shame.



Whether my assessment is accurate or not is frivolous. Just be assured that Mike's isn't. Not because a healthy economy wouldn't cause punk to thrive—it probably would. The simple truth, however, is that the economy is not thriving. This concept that the economy has never been better could almost be a joke, if it weren't for how serious of a matter it actually is. We're being tricked.

It's A Free Market, But Who's Paying The Price?

The headlines are in. The economy is great. We've never experienced such a period of financial stability. Everything is super. Or so they would have you believe. The truth is this. Real wages for the average worker, when pegged to inflation, are down. We're actually making less. The gap between the rich and poor is getting bigger and bigger with every passing second. We have over 36 million people living in official poverty. Official poverty means those who make less than the poverty line. This poverty line is currently at $7,995, or $12,516 for a three-person family. If you have any matters whatsoever, you know that these figures are a laughing stock. A three-person family making $15,000/year would still be struggling to feed themselves.

So, we're poorer. We're also selling ourselves short of benefits, such as health insurance. Then why do I constantly see reports of how great our economy is doing? If so many of us are just one paycheck from the streets, then who is reaping the benefits of this financial boom? You guessed it: our buddies, the rich.

Now it makes sense why the newspapers tell us that everything's grand. The rich own the newspapers. Of course the television will tell you the same. The rich own TV too! Radio, magazines, publishing companies? Got it, got it, got it! When rich people's average yearly income isn't climbing at a fast enough rate, the economy is bad. Time to cut those safety nets for the poor, drop worker's wages (or just move your company to a poor, third-world nation where labor is dirt cheap), fight the unions, and scare people with stories about the Great Depression. Once this is done, and you've quickly become a multi-millionaire, then you can brag about how solid the economy is. You've got to admit, they're pretty smooth about the whole thing.

To prove the point, look at how the major media has handled the only good news we've gotten so far. Unemployment is down. Granted, these newly-created jobs are lacking safety, security, and quality, but at least there is more of us employed. That's a good thing. However, in any story about our low unemployment in the major media, you'll see a slew of quotes from 'financial experts' (I think I'm gonna puke) that warn of how dangerous this is. Inflation's going to rise, Armageddon is almost upon us, etc. It's a pretty sad state of affairs. Anyhow, the standard still holds. If the rich are getting theirs, then everything is going to be OK. If there's a threat to their wealth, then we're all gonna die.

Economy, Schmonomy!

My buddy, Rob, was reading a story to me from a Minneapolis newspaper about a treaty that's supposed to require all the countries on this planet to reduce their emissions in an effort to counter global warming. (This means that I have at least 2 friends, for those of you keeping track.) The United States is calling for all kinds of restrictions that would ensure that we really won't have to do as much about the problem as everyone else. The article tells us that we're doing this because the guidelines of the treaty would be threatening to our economy. Excuse me for a second. What the fuck!?! We can't follow the rest of the world's lead in trying to curb our contributions to what might be the single most life-threatening problem on this planet!?! Fer Chrissakes, they're not even asking that certain companies clean up all the shit they've left behind from years past. They're simply asking that we control our atmosphere-bound emissions to the levels that they were at a couple of years ago, which were hardly anything to be proud of at the time, I might add. And we can't do it because it might hurt our economy?

This is just part of a larger scenario. We are constantly told that we can't do things like extend benefits to the poor, cut military spending, utilize sound environmental practice or other such measures that would make the world a better place because it would hurt our economy. Well, I'm sorry, but the next sentence begs to be said. If the requirements for a 'healthy economy' mean that we have to create more poor people, go to war with other countries, and choke on our own discharge, then you can take your 'healthy economy' and shove it up your ass! It doesn't sound very healthy to me.

Punk And The Economy

While I may disagree with Mike about the connection of punk's growth to the economy, I will at least agree that there is a relation between the two. It exists on two different levels.

First, every person has an effect on their own economy. Whether you're a jobless squatter or a well-off college graduate, you're a statistic on some economic indicator. Thus, every single punker is related to the economy. How much money you make and how you spend it is going to reflect something of the larger picture.

Of course, punk rock as a whole has an effect on the economy as well. There are certain aspects that we give a good deal of support to as a group. Mostly, these are music-related. We support companies that manufacture and distribute musical equipment (such as guitars, drums, amps, mikes, and PA systems), stereo equipment companies (like record, tape, and CD players, receivers, speakers, etc.), and companies that press all of our records and CD's. As a whole, that's pretty much it. Sure, if you include all aspects of punk, like zines for instance, than we also support the paper, film, and computer industries. However, the amount of support given to these industries by punks in a year could probably be equaled by one large corporation. And it goes without saying that we support the Postal Service but doesn't?

Regardless, we have a mark on the economy both as a group and as individuals. So, how can we use this power to our advantage? Is there anything we can do to shift the growing tide of corporate greed? Can we help stop this ever-increasing gap between the rich and poor? Can we do it while still maintaining a commitment to the environment and those that have been disenfranchised by modern society (like homosexuals, women, non-whites, the poor,

and animals)? You bet we can!

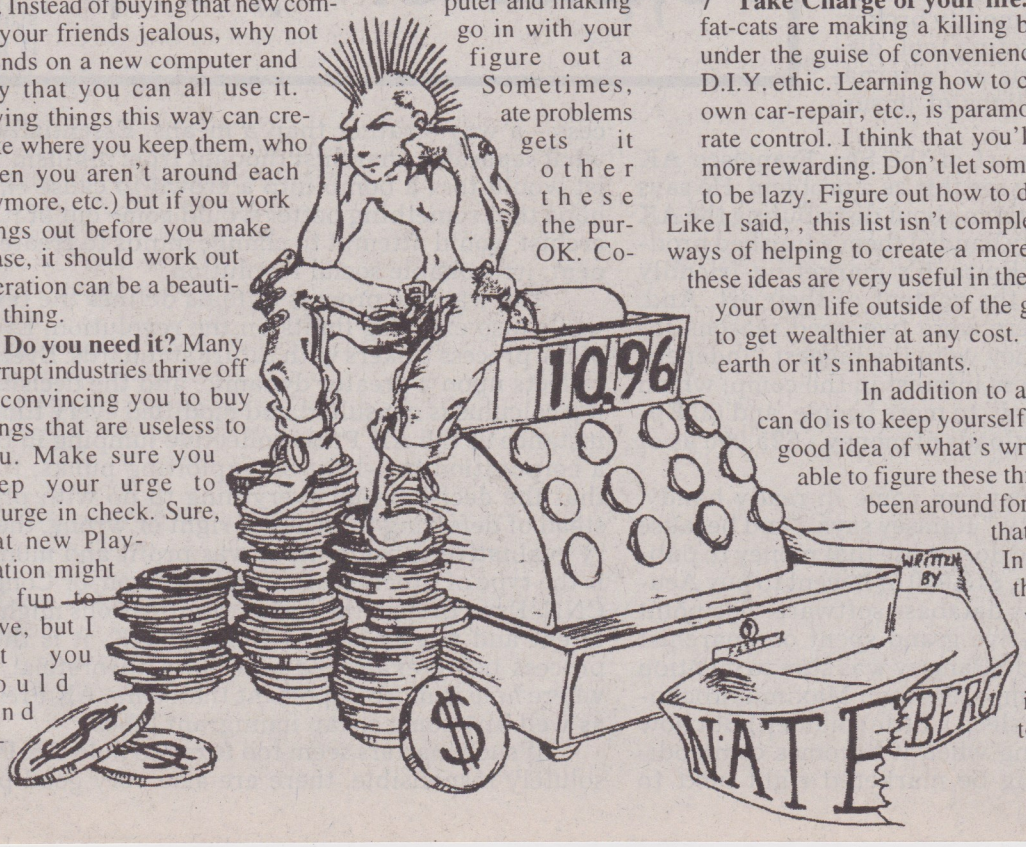
The following is a list I've compiled of different ways we can accomplish these goals. It is by no means exhaustive. There are plenty more ideas out there that I'm sure would never have occurred to me. If you can think of any, write in and let us all know about them.

1 **Buy non-corporate.** This is the power that each of us has as consumers. Pay attention to where your money is spent. Keep questioning who it's helping and who it's hurting. Buy things that well reflect your true intentions. Do you really want to make the world a better place or do you want to line the pockets of some office head for your own personal satisfaction? Every year, Co-op America puts out *The National Green Pages*, which is a listing of all sorts of products and services provided by companies that have a firm commitment to social justice and environmental good. It's a great place to start when looking for alternatives to the 'normal' McProducts that you'd find at your nearest mall. If you can't find it locally,then write to me, via my column, and I'll let you know how to get a hold of one. (Note: You can't completely live outside of corporate control. I suppose you could move to some Unabomber-type cabin in the middle of nowhere and only eat food that you grow but that's not for everyone, you know? If I beat myself up over every little corporate product I buy, I would have committed suicide long ago. Just try your hardest.)'

2 **Reuse and reuse again.** It's a good idea to buy used stuff. It's not always possible but you'd be amazed at the different number of things you could buy used. It's an excellent means of slowing down the amount of garbage going into our landfills. On the opposite end, when you have something that you no longer use, sell it to someone else. You could find yourself with some extra cash. Anyhow, it's pretty easy to find this stuff. Aside from trade papers, you can find all kinds of cool shit at garage sales, auctions, and thrift stores. You just have to go to them. (Another note: Just because something's used doesn't mean that it's a great deal. Check out what you're buying thoroughly to make sure you aren't getting ripped off.)

3 **Collective purchasing.** The modern-day marketing forces want you to be in competition with your friends and neighbors to see who can have the most stuff. Ignore them. A lot of the things you buy are things that your friends could find uses for too. Instead of buying that new computer and making all your friends jealous, why not go in with your friends on a new computer and figure out a way that you can all use it. Sometimes, buying things this way can create problems (like where you keep them, who gets it when you aren't around each other anymore, etc.) but if you work these things out before you make the purchase, it should work out OK. Cooperation can be a beautiful thing.

4 **Do you need it?** Many corrupt industries thrive off of convincing you to buy things that are useless to you. Make sure you keep your urge to splurge in check. Sure, that new PlayStation might be fun to have, but I bet you could find better things to spend your money on. If you still need some sort of game to keep you busy when you're bored out of your mind, see #2 on this list. I've seen people selling all kinds of cool games (like old pinball machines, pool tables, ping pong tables, etc.) at auctions and what not for super cheap. But anyway, I'm getting off the subject. Just make sure that you aren't giving your money away for items that you truly don't need. Remember: Need can be manufactured with a couple slick commercials.



5 **Support Your town.** My hometown has a Burger King. So does yours. My hometown has a restaurant called The Fill Inn Station. Yours doesn't. My point is this. Each town in the world has different businesses that are owned by locals. These businesses are what makes every town unique. With such a large number of places getting attacked by the onslaught of franchises, they are becoming more and more rare. Soon, with the exception of landscape and the occasional landmark,'every town is going to look the same. They will all have a Blockbuster, Olive Garden, Best Buy, Border's, Jiffy Lube, Sears, etc. Don't let these multi-nationals ruin the integrity of your hometown. Buy local! (I suppose I need another warning here. Not every place of business is great just because it's non-corporate. There is no law saying that assholes can't run local stores. However, at least these folks are approachable. If you don't like some aspect of their business, you can explain to them why and they'll listen to you. You don't quite get that same affect when you write to a large company's public relations division. If they don't change their ways, then go to a different local place.)

6 **Self-employment.** Starting your own business is not as hard as it might sound. (Easy for me to say since I've never done it!) Anyhow, if you've ever had any interest in controlling your own destiny, this is a good path to take. It takes a good deal of money to get started, and you will not always succeed, but if you give people a friendly attitude, as well as a firm impression of what your store is all about, you just may find yourself in the clear. (ULTRA-WARNING! I don't have the slightest idea on how to run a business. These are issues that you would have to learn on your own. I just think that it'd be a great way to make a living. I do hope that you'd be fair and open-minded, and that if you were fairly successful, you'd suppress the urge to build one of your stores in every town on the planet. Other than that, go to someone else for advice on this subject.)

7 **Take Charge of your life.** It's no surprise that a bunch of fat-cats are making a killing by selling us goods and services under the guise of convenience. You can beat them with the D.I.Y. ethic. Learning how to cook, how to sew, how to do your own car-repair, etc., is paramount to surviving without corporate control. I think that you'll also find that it's cheaper and more rewarding. Don't let someone profit from your propensity to be lazy. Figure out how to do things for yourself.

Like I said, , this list isn't complete. I'm sure that there are other ways of helping to create a more just economy. But I think that these ideas are very useful in the sense that they can help you live your own life outside of the guidelines set by those who wish to get wealthier at any cost. And they also don't neglect the earth or it's inhabitants.

In addition to all these ideas, the best thing you can do is to keep yourself informed. Hopefully, you have a good idea of what's wrong and right and you should be able to figure these things out on your own. Money has been around for a long time now and I don't think that's going to change anytime soon. In the meantime, use it to support things that are worthy of it. Otherwise, it will remain in the hands of already rich and prosperous while the rest of the world, and it's many problems, will continue to be ignored.

Mass Marketing the Revolution

AK Press & the Politics of Profit

Consider a time of harmony, when young subversives could frolic hand-in-hand with corporate media executives. Together, they could go throughout the land and mass-market their products. While not the prettiest picture of revolutionary utopia, it is some people's idea of an uprising. Independent, underground bands have been hopping onto the MTV bandwagon for a couple of years now. Its a fuzzy issue with music because some bands never really proclaimed an anti-corporate stance to begin with, blurring the lines of hypocrisy. But when an overtly anti-authoritarian undertaking shows up on MTV-Sports, a threshold is inherently crossed and the word "sell-out" receives all of its meaning. Like, for instance, Bad Religion. Or perhaps AK Press. AK Press is an 8-member workers collective that publishes and distributes anti-authoritarian/anarchist literature. Their mail-order catalog is huge and runs the gamut from Chomsky to the SCUM Manifesto to all-you-can-eat vegetarianism. A fun fact about AK Press is that they've recently released a benefit compilation on Epitaph Records, a label started by members of Bad Religion. Epitaph is quite possibly the biggest loss the subversive counterculture suffered to the Generation X punk sell-a-thon. Now an MTV video-happy commodity broker, Epitaph serves as a marketing tool, disguising major-label bands as "alternative" and "punk" to millions of unsuspecting teens.

Ramsey Kanaan, a part of the San Francisco AK Press office, doesn't really see this as a problem. He says that Epitaph approached them about distributing the AK compilation. AK "basically handed them a finished product," which means that Epitaph's marketing-friendly salesmen couldn't revise the content of their art. And, according to Ramsey, there were two good reasons for going with Epitaph: (1) they were the biggest "independent" distributor to express interest in the comp, which meant "spreading the word" to more people, and (2) Epitaph would pay them shitloads of money - $25,000 as of the first royalty check.

That amount of money can come in really handy. "Because we have integrity," Ramsey says, "and because we say what we're going to do, we use that money to publish more books." Actually, $13,000 of it went to buy Acumen, a relational accounts database software. The point is made, though: twenty-five grand spent on anarchist revolution can't be all bad. (Ramsey was sure to mention that AK Press has less computers than Maximumrocknroll, if that makes anyone sleep a little sounder.) But how revolutionary is something when it becomes commodified? Should the uprising be marketed right next to Michael Jackson records? Where should the line be drawn?

AK Press declined to appear on a morning television talk show, and they don't do business with multinationals. And they "probably" wouldn't do anything with David Geffen, even for $1.3 million. But maybe the line is drawn way before any of that. Maybe an anarchist organization should have nothing but the deepest mistrust of any part of the mass media. Maybe anarchist ideals advise complete resistance to any corporate outlet. There seems to be at least three compelling reasons why this would be true. It is difficult to approach anarchism from a non-process perspective. That is, few anarchists are looking for that one golden scam or rallying cry that would incite the global masses to rise up against their oppressors. Any serious examination of revolution understands that it is a process - a way - rather than a means. Essentially, this is what separates anarchist thought from nihilism. A nihilist would toss a bomb into a crowd to cause chaos and hope that something better would come out of it. An anarchist would attempt to change minds to create permanent, irrevokable social revolution.

The way the process unfolds defines the revolution while also exerting limits on the revolution. Every step of the process tinkers with future standards. Every choice reflects upon a greater dynamic, and the decision-making calculus is consulted and modified every time. In the instance of the AK Press collective jumping in bed with a corporation hell-bent on exploiting punks, it is clear that the decision had everything to do with profit. Instead of deferring to issues of right or wrong, the primary evaluative consideration was profit and money. This is the type of process followed by Exxon, or Congress, or CNN. Even though the social ramifications might be different and not as far-reaching for AK, it is the actual process being examined here. In a theoretical vacuum where *how* is more important than *why*, AK Press might as well hire some cheap immigrant labor.

If such matters seem too fuzzy to hold AK Press absolutely responsible, there are also very good practical

reasons why Epitaph is such a horrible choice. Ramsey seems to be stand-offish towards Epitaph. Although claiming not to be bothered by Epitaph's superstar status, he also isn't singing their praises. Epitaph came to them. It was only a "business" decision. The "record is nothing about Epitaph, everything about AK."

Unfortunately, this just isn't true. The comp comes complete with an Epitaph catalog (Ramsey advises just throwing it away). For every person that is supposedly going to be turned on to AK Press because of the comp, there's another person turned on to Epitaph Records. For every CD sold, AK gets $2.50. The rest goes to financially support Epitaph. This is the oft-ignored implication of co-operating with major labels and large corporations. AK is essentially indicating endorsement of Epitaph, and consequently, Epitaph's history and actions and attitude. This means that individuals who are introduced to anarchist thought through the conp receive the first impression that an anarchist mentality is consistent with corporate values. This is clearly an unproductive revolutionary goal.

One must also question the integrity (and, therefore, the effectiveness) of standard advertising techniques as methods of anarchist propaganda. Packaging a major-label CD with a catalog and ordering information and flooding Wal-Mart with them is a way to make people BUY - not a way to make people THINK. Of course, this is the essence of what's wrong with corporate media-run society anyway!

This is perhaps the most damaging indict against AK, or any subversive group that freely embraces forms of mass media. Ramsey laments that "there has to be ways of reaching everyone [i.e. Wal-Mart shoppers]." Yes- and the answer is NOT to force your ideas into a huge market constructed of profit interests - where your message is bought, listened to, and then thrown away as yesterday's trend. This is the beast called mass media. The very revolutionary potential of anarchist music labels and publishing houses is to circumvent this cycle of mindless consumerism. The revolution has won an essential battle when popularity is achieved through purely grassroots means. With new technology in telecommunications, and home desktop publishing, and pirate radio, the tools for overcoming corporate media are available for the first time. Instead of promoting a counterculture, AK Press is just strengthening popular culture. By allowing the anarchist struggle to be marketed, AK is making the corporate stranglehold more dynamic and - therefore - more justified.

Ramsey is quite dismissive when it comes to this line of reasoning. He contends that it is merely a "widely-held viewpoint amongst a small group of punks, who don't really exist in the real world, certainly." (Incidentally, packaged in AK's CD is an advertisement for Epitaph's comp, *Punk-o-Rama* - featuring "rare tracks" from, uh, Offspring and Rancid.) However, even as far back as 1969, Irwin Silber has already caught on to what AK cannot understand:

Capitalism's ideological apparatus is the instrumentality by which the bourgeoisie fosters its ideology onto the working class and the people as a whole. Rather than concerning ourselves with "using the system" to promulgate the revolution, which only incorporates us into their commodity structure, we want to take that apparatus out of the hands of an ownership whose motivation is profit and ideological manipulation. Our goal is not to get our message out on 10 million Columbia records - but to take over Columbia records and make it part of a people's socialist system based on human need and human expression. Revolutionary art cannot be anything but outlaw art.

Indeed, the very nature of anarchist struggle must absolutely concern itself with rejecting not only the icons of the system, but also the process of the system. Would AK Press jump at the idea of advertising during the Super Bowl? Does it do anyone any good to substitute one brand of ideological brainwashing with another? What we are against is the use of mass media for brainwashing in the first place! Essentially, this all comes down to hypocrisy. Just like Bad Religion has become the epitome of hypocrisy by making a name for themselves opposing all forms of the corporation-state ... and then kissing their ass for money as soon as it became fashionable, AK Press is at least guilty by association. Eventually, Ramsey was reverting to the argument of individual choice; are we not all guilty since we pay taxes, and eat food we've purchased at corporate chain grocery stores, and smoke cigarettes? Of course we are. Part of the horror of our society is that it forces us to be hypocrites. The hypocrisy is what we hate - and it is what we intend to destroy.

But I pay taxes so that I don't rot in prison. I pay rent so I'm not homeless (it gets much colder here in Ohio than in San Francisco). I eat at fast-food restaurants because its hard to grow my own food here at my apartment. I smoke cigarettes because I'm addicted (hey, I'm working on it). I drink because that's what I want to do at the end of a day of work. I admit that I am not the perfect example of a post- revolution individual.

On the other hand, I'm also not an organization. I don't publicly display my hypocrisy and label it as ethically consistent. And, more importantly, as a relatively powerless individual, I am not offered a lot of choices. AK Press had a choice and they made it. They defend it. Their actions directly affect a large segment of the anarchist community. They actively promote and advertise their hypocrisy. Worst of all - they don't think it *is* hypocrisy.

There is a long history of the state co-opting subversive movements. It has become an extremely effective tool for them. With the new age of ultra-powerful corporation-states, it has become all too easy. In ten years, will AK Press just be another independent book publisher for anarchist freaks hiding out in their basements? Or will AK Press be leading an authentic and effective revolution? Is it all just another job for them? Is it just a better way to exist in this horrible capitalist society? In other words- is AK Press therapy for its members, or is it an organ of revolt? Ideally, it would be both.

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It is essential to revolution that we do it ourselves. We don't need Epitaph's major-label, corporate connections to do it for us. We don't need to depend on the rich to spread our message. The more diluted we become, the more ineffective we become. AK Press is just another example in a long line of lost potential. Instead of blasting away new ground for independent, worker's collectives, AK Press has taken another route. AK Press has merely graduated from independent publishing and are on their way to corporate media. It is either up to them to divorce themselves from all mass media corporate ties, or it is up to us to divorce them from the anarchist movement. In the end, there will be no middle ground. And for them, it will be too late.

Building the Revolution
Towards a Dual Power Economy

written by Brian Dominick

Its amazing to me that, after a century ripe with anarchist history and heritage and the development of anarchist thought and practice, so many of us still see anarchy in negative terms. We call ourselves antiauthoritarian, anticapitalist or even antifascist (now there's a tough stance...). The black flag is said to be a symbol of negation. The crustier among us dress and act the opposite of how we are expected to. All this in complete ignorance of the fact that negation allows the oppressors to define our stances in their terminology, by their rules, on their playing field.

Well, I suppose I *am* antiauthoritarian and I *do* oppose racism, sexism, ageism, classism, la-dida-dida. You too? Wow, that makes us just like about 90% of the population, depending on how we define terms. But what are you *for* ? Its that classic question, never asked enough, dreaded by many, always initiated with the word but because everyone's *against* a million things. As has been the case for well over a century, a minority of us struggle to promote vision and practical strategy while the loudest cry out against the worst aspects of society, proposing vague solutions. But before we all go lashing out in frenzied fits of angst-driven nihilism whereby alternative means opposite rather than solution lets examine some of the new ideas being promoted in marginalized corners of radical movements.

If you've been reading contemporary anarchist literature, especially some of the better, pro-actively focused zines, you may well have seen the term dual power thrown out, more often than not with little explanation given. There's been a lot of confusion regarding what dual power is, and though I've been writing and giving presentations on it for a while, I don't stake claim to know *the* definition of the term. So I'm going to do my best to briefly explain the general concept of what I call grassroots dual power and, more specifically, its economic aspects and implications.

• What is Dual Power?

Essentially, grassroots dual power refers to both a strategy and a social situation. That is, its the revolutionary process whereby the future society is constructed within the confines of the dominant Establishment, or the shell of the old, as the Industrial Workers of the World once put it. But dual power is also very much of the present ; it seeks the formation of an alternative social infrastructure in the here and now, one which will serve as a foundation for resistance and, of course, further building. It incorporates the founding of new social relationships and institutions, including forums for participatory, directly democratic community self-management. Additionally, as is often overlooked even by me, dual power strategy demands we seek out and settle upon radical cultural and kinship relationships.

We aren't talking about an experiment, though dual power organizing is very much practice for the future. We intend to build, over the course of generations, if need be, the infrastructure necessary to facilitate the onset of more and more liberatory institutions. This isn't revolution overnight, or a one-step catalyst for insurrection. Dual power is the organization of a decentralized system for managing revolutionary change before, during and after the period of insurrection, when the state and the capitalist market are finally crushed. This has traditionally been the role of vanguards, be they Leninist or anarchist those who take it upon themselves (and, indeed, are thus empowered by the masses) to manage the revolution from on high.

Because any such relationship of vanguard-to-masses is destined for counter-revolutionary, authoritarian upset, we take it upon ourselves to synthesize the skills and knowledge required for the popular maintenance of social change. We empower ourselves and each other, at the grassroots. We form institutions and programs intended to fulfill, directly, the real needs of people, including but not limited to: food, clothing, housing, health care, transportation, energy, communication, education, policing, culture and kinship. And when we network these institutions, we begin to form that alternative, revolutionary infrastructure, developing a vital social fabric which cannot be easily unraveled.

Grassroots dual power is explicitly non-ideological. It is a problem-solving approach which fulfills a basic human need: it provides the (em)power(ment) to participate in the decisions that affect us, be they political, economic, cultural or interpersonal, and to take part in their implementation. Dual power, at most, is a systemic formulation for action, not a set of morals. The dual power program seeks not to seize power from the state or bosses. Instead, it is a tool for directly exercising real power, in our society, our communities, and our very own lives.

Though highly consistent, as I see it, with anarchist thought and action, dual power is not exclusively an anarchist program. One needn't profess total hatred for all forms of authority to become involved in a dual power project. If you're willing to organize in a non-authoritarian capacity, and to participate fully and equitably in the self-management of a new society, you're welcome aboard.

• Dual Power Economics

As its the theme for this issue of *MRR* , I'm going to focus now on the economic aspects of the dual power method. Obviously, any sensible strategy with the intention of creating an alternative social infrastructure will have to deal with the immense problem of economics. Like politics, economics is a social science which has been purposely removed from the reach of everyday people. It is not inherently complicated, and there is nothing about economics, per se , which requires elite management. Indeed, once one grasps some basic economic concepts and lets the mind wander creatively, it is not too difficult to imagine even a large-scale economy being managed in a practical, democratic format that is, by the workers and consumers currently excluded from the important decisions. Really, we are capable of making decisions regarding issues of material production, consumption and allocation which extend beyond the typical market choices: between brands, between careers, but never between systems or anything relevant beyond our own, forcibly myopic perspectives.

In dual power, participation is key. It is at least as easy to envision a future of Marxist/Leninist centralized economic planning, or for that matter the development of a fascist economy, as it is to conceive of a decentralized alternative. It is promised to us, by the most rudimentary economic truisms, that unless we actively make our futures for ourselves, they will be made on our behalves by elites. Bolshevik wannabes, neo-liberal CEOs and Third Reich nostaligists alike seek to manage the economy for us. Indeed, they are at a great advantage. Even those who portend to seek the socialization of capital by vanguardist means (having the commissars do it for us) are only interested in a new form of elite management, and thus are benefitted by the default method of organization: workplace hierarchy, consumer alienation and centralized manipulation of economic factors.

The new dual power theories don't insist on a particular vision of a revolutionary economic alternative. All we say is there must be genuine participation, the ability of each actor, as worker and as consumer, to have an impact on decisions to the degree they are in turn affected by the outcomes. We demand that all workplace hierarchies be dismantled and replaced by the newly-skilled and -empowered, collective self-managers: workers themselves. While anti-technology radicals decry the mechanization of work and blame technology itself for the troubles of humankind, we recognize that before we can retool our factories, or even abolish any of them, we need to retool our social arrangements.

Where the economy is concerned, dual power strategy contends we must destroy every last vestige of capitalism and markets, as they are inherently counter to the ideals of participatory

self-management. And it is important to note that markets-economic determinants based on supply and demand-are in the doghouse with capital, which is private ownership of the means of production (the profit factor). Markets have proven entirely incapable of determining optimum production and consumption (how much of what is produced and consumed in what ways). Every last metacarpal in Adam Smith's still-touted invisible hand, the mystical theory on which all market systems are based, has been decidedly crushed by what E.K. Hunt dubbed the invisible foot. Consumers, from almost purely subjective standpoints, with no understanding of what effects their actions have on their social and natural environments, are in no position to determine by market methods how much of what should be consumed. As Hunt pointed out, this creates a situation wherein externalities social costs not taken into account by the price of a product, such as pollution and other hazards offset the entire market. We consume without any concept of what kinds of damage we may be perpetuating.

So, beyond worker self-management of production, its clear that we need to break down the alienation between the consumer and the effects of her/his activities. If workers and consumers are to have real power in the management of an economy, they must also have real knowledge and never leave decisions up to the whimsical, arbitrary forces of supply and demand.

• Working for Revolution, or Revolution for a Living

This is clearly a complicated process. Markets are relatively simple, because they require little thought but their consequences are far from basic. The best-known alternative, central planning, is also simple, relying as it does on an elite class to manage the economy, leaving the rest of us to go about our work and leisure. No one ever said good life would also be easy life, but these are all relative terms anyway. If we want to self-manage an economy, meaning we participate democratically in the major decisions facing society as well as the micro-managing of our workplaces, we are going to have to form a new culture of work. We throw the work ethic out the window and begin looking reasonably at what work means. The proclamation that work be abolished, or even that the concept be abolished, is premature if sane at all. It is an assertion typically made by the privileged who understand not the real conditions of production in this society.

Instead, let us reassess work. Let us ask ourselves how we, as individuals, can apply our labor power to the betterment of our communities. (This isn't asking for charity or sacrifice. If you aren't in need of this kind of reorganization, you haven't understood a word I've said so far anyway.) A first step is to become a part of our communities. If our activism is to be sustainable, and if it is to serve the long-term ends of forming a radically better society (that doesn't mean drastically , but *fundamentally*), that activism must reward us. It must fulfill our needs. Liberals and psychic vampires chastise such an attitude, insisting we give without asking. Ultra-radicals call apocalyptically for immediate revolution, shouting no compromise! and attacking any project which doesn't overthrow the state. More still are caught somewhere in between, acting almost out of reflex, unaware of any strategic context into which their activism fits.

• Destruction of Capitalism

You may have expected me to have proposed some form of alternative economy by now, like the hundreds of HOURS and LETS local barter systems popping up all over the place. These systems have their advantages, but none are revolutionary. They are miniature forms of capitalism. It is possible that we could adjust a local alternative economy to include a degree of democratic planning, and many already foster a form of communism (non-alienation) in some ways by bringing producers and consumers into closer contact. I am definitely a proponent of these systems, just as I advocate the formation of worker- and community-owned cooperative enterprises. And, indeed, I advocate the transformation of traditional workplaces by workers seeking increased power on the job, which is a means of founding a cooperative business. But in the end, only those alternatives which pose a direct threat to capitalism not a threat of competition but of decay and destruction, will be truly revolutionary. The local food co-op does not in any way threaten capital, especially dependent as it is on market forces.

So what does threaten capitalism? Where do we start? One obvious way is by turning our backs. As workers and consumers, we refuse to participate. We strike and we boycott. At first, we make demands for better conditions, then for structural changes such as a popular say in consumer interests and degrees of worker self-management. And this brings us back to the dual power, that alternative infrastructure which is a true alternative, meaning it is a substitute for something else. So when the bosses lock us out, and when the state inevitably cuts welfare benefits, we have something on which to fall back. And as we work to fulfill our own needs democratically, we realize the Establishment versions aren't necessary. And as the dual power grows in strength, that much energy has been removed from the Establishment. Alongside the drain caused by noncompliance, we lash out. The dual power, severely disadvantaged on the capitalist playing field, must play dirty. Where we cannot compete effectively in market situations because multinationals are undercutting our prices and our neighbors necessarily turn to them, we raise the costs to capitalists of doing business in our communities, by any means effective.

Only when the local food co-op is recognized and recognizes itself as an integral part of the overall revolutionary strategy, and provides specific services to the revolutionary endeavor, does it become revolutionary. And only once we acknowledge our own potential, as radical individuals in a remarkable society, can our desires to erase the present be fulfilled, as we now have an alternative in mind.

There's plenty more which could be said here, but as I am presenting grassroots dual power strategy as a framework for developing a new society, I want to leave what I've written as a framework for developing ones own theories and perspectives on these matters. If I can impart nothing else upon the reader, I want to emphasize the necessity of moving forward, of vision and strategy. It is so easy (and still important) to criticize, but the task of dismantlement will be out of our reach until we can demonstrate broadly a potent alternative, something to build. Then we can throw that rock.

Brian is an organizer, the publisher of Dissident Scrapbook zine, and has written extensively on dual power theory. He is also a member of the Critical Mess Media collective; send one stamp for a catalog (CMM, POB 7037, Syracuse, NY 13210).

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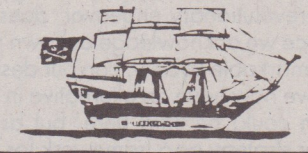

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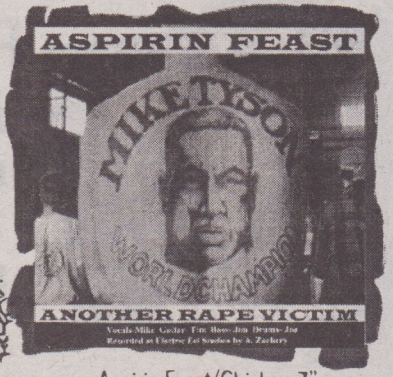

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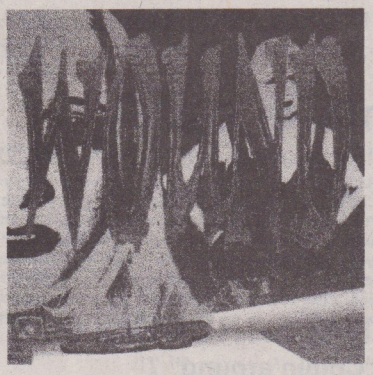

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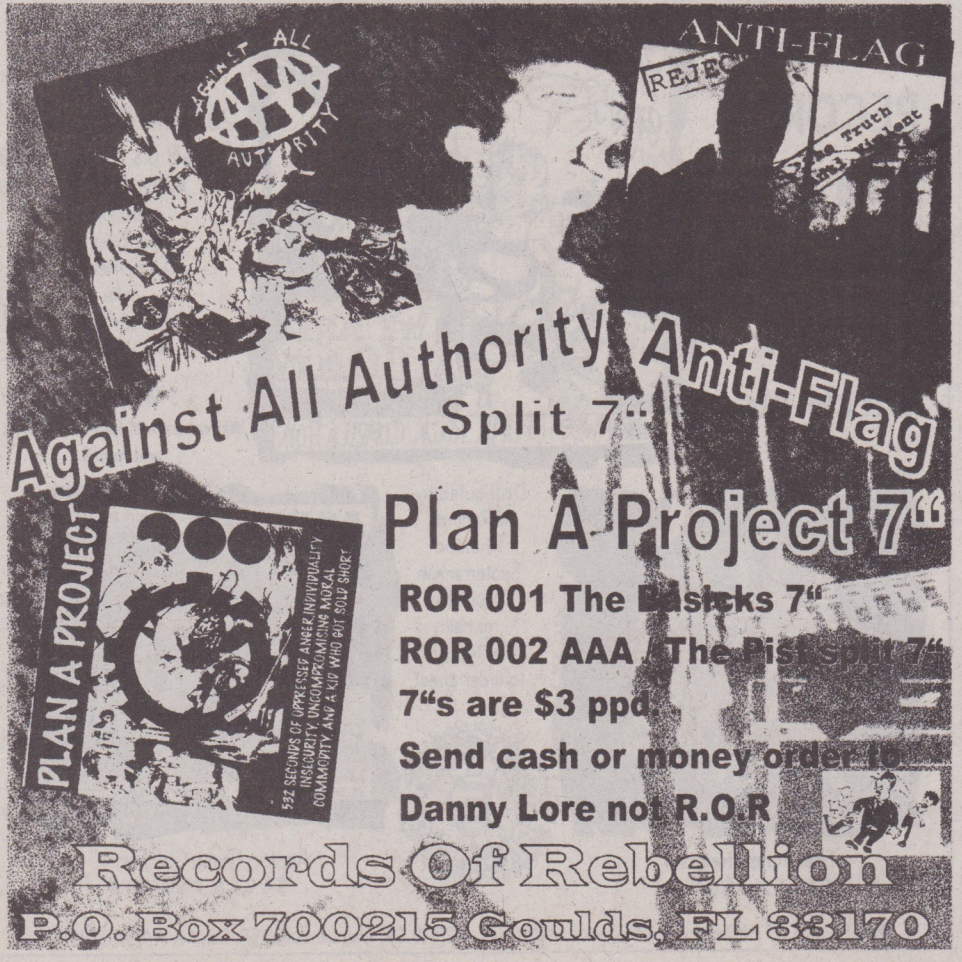


Scene reports

Hi. My name is Haim Benyamini and I'm from Haifa which is in Israel. Since the last scene report about Israel was about three years ago. Ishay Berger and me decided to write one. To my opinion the biggest question one could ask about the Israeli scene is WHY THE FUCK IS IT SO SMALL? There are a few great people here who do really good stuff and play in really good bands but they are simply a small group of people. the main reason for that is not the politics. it's not. the wars and it's definitely not the Arab terrorist attacks. it's all because of one thing and one thing only-the Israeli way of life. I know that "the way of life" is something you see in any place you go but it's something you just can't ignore when it comes to the Israeli way of life.

nehkei naatza

The Israeli way of life goes something like this- 1) you are born. 2) you go to kindergarten/school/high-school. 3) you go to the army! In Israel there is a law that says that every boy and girl. when he/she reaches the age of 18. must go to the army. Boys serve 3 years and girls almost 2 years. Most of the kids join the hardcore scene when they are 14-16 years old but instead of staying in the scene they go to the army and forget about everything. it just looks silly to them. That is why you see a lot of people leave the scene at age 18 or a little bit after and only a small group out of the big group which is itself pretty small continues on in the scene.

The reason for that. well actually there are a lot of reasons for that. The main one is that from the moment you step into a class room. the Israeli history that is being taught is full of violence. militarism. religious fanatics. murder. rape. and hate. These are things that later. when you grow up. are really difficult to get out of your head considering the fact that these are the things you heard since you were 0 years old. So most of the people in Israel grow up really fast. they go to the university. get married. get a job and then die knowing they gave to society a lot more than me or my friends who didn't go to the army. which is of course not true.

That is the way it is in Israel and that is the way its always going to be as long as people keep on walking the "safe" Israeli way. Because Israel is a country which hears and feels the politics everyday and everywhere one should at least wish for political awareness but most of the punk kids here don't even give a fuck about that! They only give a fuck about the clothes they wear and the music they hear! Well. I have given up on those kids a long time ago because I know that as soon as they reach the age of 18 they will go to the army. take off their leather jackets. cut off their colored hair and join the Israeli society with pride and a university diploma. And people still ask me why instead of saying ISRAEL. we say ISRA-HELL ?! Now. after that long introduction. we can talk about the bands.

USELESS I.D.: they are going on their second American tour in February. this time it's going to be a coast to coast. three months long tour. They play fast. melodic punk with a lot of good backing vocals and complex guitars. They have a 7" on Sellout Records. a split 7" with ALL YOU CAN EAT on Farmhouse Records. a song on an upcoming HGFact comp "No Fate 4" and they are recording a 15 song CD these days. Contact them for CDs ($6 ppd) or shirts ($6 ppd). They are planing to tour Europe this year too so anyone who can help them please feel free to write.

NEHKEI NAATZA: they are definitely the best band ever in Israel. They play fast. very political hardcore. and ask anyone who has seen their LP about the great booklet with the best lyrics I've read in a long time. They have an LP and a 7" on Beer City Records. a split tape with an older Israeli band called **PUBLIC DOMAIN**. an upcoming live 7" on VML Records and another 7" is soon to be released with their latest songs. They toured the States in August '97 and they split up after the tour. Contact them for prices about their stuff and about other stuff in Israel. Federico. their singer. is one of the biggest people in the hardcore scene in Israel. CONTACT THEM!!!!!!

shmaa israel

HALL OF SHAME: they play trash-metal-power with some hardcore in it but they are definitely a part of the scene. Their lyrics deal with society. racism. the holocaust. and anti-nazi/fascist stuff. They have released a studio-recorded demo ($4 ppd). Contact them for the demo. You will like them if your brain is willing to accept something which is not 100 percent hardcore/punk.

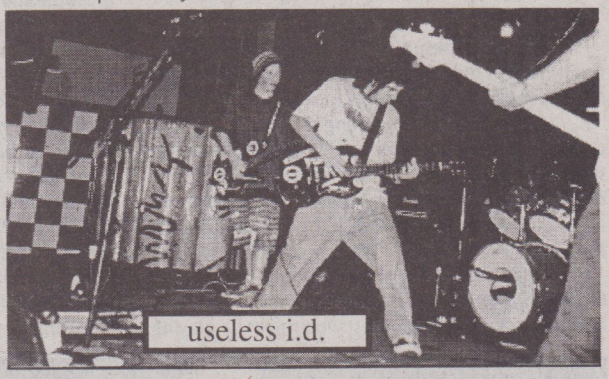
ITRBAN SKATE FANATICS: We thought a lot about what to write about one of our favorite bands and we decided that the best definition is to combine the MEAT MEN with EARTH CRISIS and DROPDEAD and let your mind go wild. They toured the States with **NEHKEI NAATZA** this past summer and they also split up after that tour but you can still get their demo tape ($4 ppd) and T-shirts ($6 dollars ppd). Contact them. They are also very active people in the hardcore scene here and all of them will soon start new bands.

hall of shame

THE H-CREW: They play metal-edged sXe hardcore. with lots of sing-along backing vocals and mosh parts. The lyrics are just great! They. or actually we since both of us play in the band. recorded 4 songs and maybe we will release a 7" later this year. In the mean time you can contact us. Send us a blank tape and we will send you the songs.

SHMAA ISRAEL: Israel's first but definitely not the last grindcore band. SHMAA ISRAEL is Israel's answer to America's DROPDEAD. Actually this is our band too since we both play in it as well. We are going to record a 7" and release it soon. I hope. I believe that when this is published in MRR. the 7" will be out so contact us.

BITE ME: They are a really new band. They sound a lot like BRACKET and WESTON. the lyrics are really emotional. about lost loves and so on. Their motto in life is: "We would love to have breakfast with Lawrence Livermore". Contact them for upcoming releases.


useless i.d.

For those of you who might have thought that because our scene is so small there isn't any room for ugly. money-makers who call them selves "punk" motherfuckers you are wrong! We won't mention their names here because that would ruin a pretty good scene report but we have to say just one thing: FUCK YOU !!!!!!!!!!!!

Now. another thing we just have to write about is the visit we had this past summer by an American band called **YOUR MOTHER** who were the first real punk band to visit Israel. Bands who tour Europe can easily come to Israel and we really hope that after YOUR MOTHER breaking the ice it will be easier for other bands to come to Israel. A BIG BIG THANX to the guys from YOUR MOTHER (Craigums.

Scene reports

Brad and Mikey). Contact them if you have any questions about Israel. ADDRESSES: USELESS I.D.: Ishay Berger/7 Biram St./Haifa 34986/Israel. For the 7": Sell-out Records/468 Magellan Ave./San Francisco, CA 94116/U.S.A. For the split 7": Farmhouse Records/448 Madison Dr./San Jose, CA 95123/U.S.A.

NEHKEI NAATZA: Federico Gomez/Kibbutz Lehavot Ha'Bashan/D.N.G.E 12125/Israel. For the LP: Beer City Records/P.O. Box 26035/Milwaukee, WI 53226-0035/U.S.A. For the live 7": VML Records/P.O. Box 183/Franklin Park, IL 60131/U.S.A.

HALL OF SHAME: Tomer Inbar/29 Adam Ha'Cohen St./Haifa 32714/Israel.

U.S.F.: Fede Rotstein/P.O. Box 198/Nes-Tziona 74101/Israel.

THE H-CREW: Haim Benyamini/Malal 17/Haifa 32714/Israel.

SHMAA ISRAEL: Haim Benyamini.....

BITE ME: Itamar Leopold/1 Neomi St. Apt.7/Carmelia/Haifa 34405/Israel

YOUR MOTHER: P.O. Box 623/Pleasanton, CA 95466/U.S.A.

Hey kiddies, after what seems like ages, we finally have a new S.F. scene report. So before I put this thing off any longer, lets kick this thing off.

First off, when looking for shows be sure to check your flyers on street poles and in the coffee shops. The best place to do this is either in the Mission district, or on Haight St.. Otherwise, most club shows are usually advertised in both of the city's free papers, the S.F. Guardian and S.F. Weekly, as well as The List.

Of course, the thing that will probably be most important to you at any show will be the bands. And here's a partial list of just who might be playing. In the garage/1.2.3 punk style you've got such bands as: **THE RITALINS**, featuring Marian of the Insaints fame. Their's also the **HARD KNOCKS**, which features: Todd (ex-ICE 9/PROBLEMATICS). Ian (**SPASTICS**, **SPOILED BRATS**), and MRR reviewer Tobia. The **TRASHWOMEN** split a while ago, but new bands have been formed, they are **THE BOBBYTEENS** and **GLAMOUR PUSSY**. Chris Harvey (late-**COUNT BACKWURDS**) has a new band that is supposed to be more punker called **THE TEETH**. Oh yeah, the **INFECTIONS** are still around.

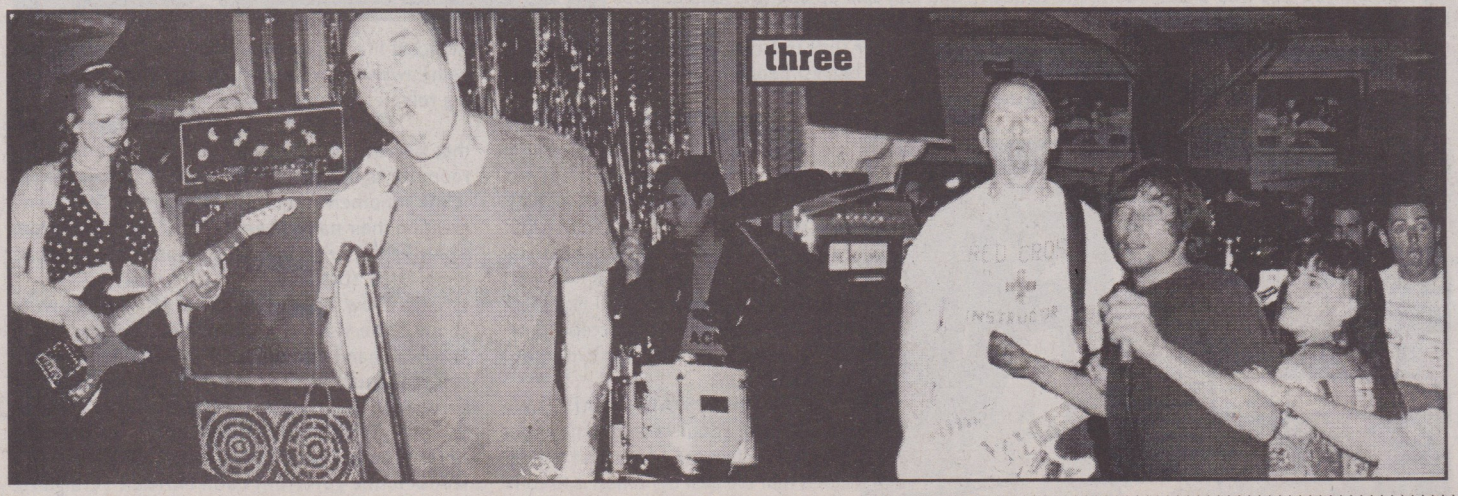
In the just punk category we have a slew of bands. Let's start with perhaps S.F.'s finest live band, **THE BARFEEDERZ**, who play fun, infectious, poppy punk. **HICKEY** is still going strong, but **FUCKFACE** isn't. Robert from **FUCKFACE** is in **BETTER THAN YOUR HAND**, a melodic punk band with angry female vocals. S.F. teen punk sensations aren't a Lookout band, but a band called the **HUMAN BEANS**, they sound like the GERMS. If you get to see the **HUMAN BEANS**, most likely they will be playing with one of the following bands: **LOST GOAT**, a SLEEP-like band with female vocs.; **MEN'S CLUB**, an **MC5/GRAND FUNK RAILROAD** crossbreed; the **FAGGZ**, a noise punk band; or **THE IDIOTS** who had an interview in MRR a couple months back.

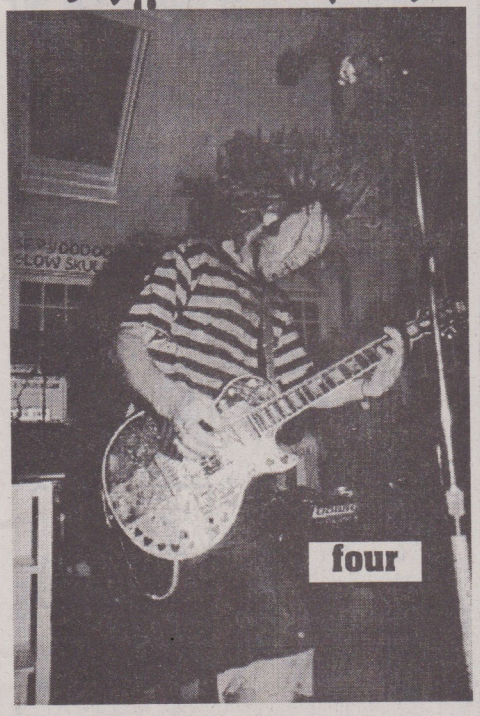
Other bands in the city include: **NOTHING COOL** who play a clean poppy punk style. **A MINOR FOREST**, who have a definite math rock edge. **HELLWORMS**, which has Ralph and Larry from VICTIMS FAMILY, and sounds a lot like their former band. The **CHAMPS**, noisy instrumental punk featuring Tim Green (ex NOU/YOUNG GINNS). **ZEN GUERILLA**, S.F.'s own addition to the scuzzed out blues punk a la JON SPENCER. **J-CHURCH**, indie pop/punk darlings. **PEE** who sound like SUPERCHUNK meets D.C.. The **ELECTROLITTES** featuring Seth from CIRCUS LUPUS, and having a definite Dischord influence. **TOWEL**, a noisy combo that would please fans of Vermiform stuff. The **LOUDMOUTHS**, who have many a single and an LP out on New Red Archives. Broken Records' **ME FIRST**, an all female punk band not to be confused with Fat Wreck Chords' **ME FIRST AND THE GIMME GIMMES**, who are also from S.F and features members of **NOFX**. LAGWAGON, and **NO USE FOR A NAME**.

In the Streetpunk vein we get: **UNITED BLOOD**, featuring Orlando (Special Forces) on vocals. **WORKIN' STIFFS** have a new bass player, and are still bringing us their own brand of UK oi. Ex-**WORKIN' STIFFS** bass player Mundo has a new project with Ayn Imperato (ex-**LESS MISERABLES**) called the **DEADBEATS**. The **SWINGIN' UTTERS** are still around, and have just finished recording their second album for Fat. The **LOWDOWNS** are reportedly still around, though they haven't played out in ages. I strongly suggest their record on Junk though. Another band that I haven't had the pleasure of seeing but keep hearing good things about is the **LECHERS**. Finally, **ONE MAN ARMY** continues to assault the ears with a sound that would bring a smile to Bruce Roehrs' ears amidst rumors of signing with Billy Joe's new label.

In the psychobilly/cow punk sound we have a couple of bands. The **MUTILATORS** are a typical psychobilly sounding band, who always deliver a good live show. The **CROSSTOPS** features Barry from **RKL** and play a rousing cow punk style of punk. **DING DANG** features members of Schlong, Verbal Assault, and photographer extraordinaire Murray Bowles. **DING DANG** play a sound similar to **ELMER**, though I'm always too drunk to remember their shows.

The grind/power violence/fast thrashy stuff





scene also has a couple of entries in the S.F. area. The biggest name by far is **SPAZZ**. though they only play out a few times a year. Maybe it's because Max from **SPAZZ** also drums in **CAPITALIST CASUALTIES**. **AGENTS OF SATAN** have a one armed singer who likes to puke during their set of short grinding burstcore. **NOOTHGRUSH** have been known to assault one another during their shows and play a sound similar to GRIEF. Finally. **DEAD BODIES EVERYWHERE** has people raving about their live shows. Some have even said that **DEAD BODIES EVERYWHERE** are the power violence band to be seen.

Long standing international ambassadors of the punk scene **ALL YOU CAN EAT** have been on hiatus as singer Devon Morf has scouted new international sites to conquer. They continue to insist that they will never break up. Foster Brooks play a slower more twisted sound. and features a member of Alice Donut. **HELLIVATOR** play a **MELVINS**-influenced sound. but are usually to fucked up on drugs to pull it off live. **ALTAMONT**. and **ACID KING** both have that heavy '70s rock influence. The **WHITE TRASH DEBUTANTES** are still around and singer Ginger Coyote continues to invoke fear in even the most cold blooded punk. The **JACK SAINTS** jump around and bleed a lot. but boy do they sound like shit. Uh. the **DWARVES** are located in S.F. now. and have a very rowdy crowd. The **VKTM'S** are bringing their early S.F. sound to us 15 years later. as are the **NUNS** on and off. **TRIBE 8** is still bringing us queer pride in a punk in your face way. **PANSY DIVISION** is doing the same. though in a way more wimpy alternative punk style.

Still even more band stuff. **SHOTWELL COHO** has changed their name to **SHOTWELL**. **POLKACIDE** is still playing their blend of punk and polka. **DECAL** plays a style similar to the **HI-FIVES** and even share a member. **CARLOS** has a new record out on Broken Records. **RUDOLPH** is Smelly Mustafa's new band. now that **PLAINFIELD** is history. **STARPIMP** is reportedly still together. **LAGWAGON** are now based in S.F.. The **PHANTOM SURFERS** still play every blue moon. Finally. **LITTLE PRINCESS** are no more.

Clubs: S.F. is starting to become a ghost town for live music. with no consistent accessible all ages venues. Heck. the local paper even had a columnist state that a bar is better without live music. As far as bars go. there are a few who have punk shows fairly regularly. The **Chameleon** (Valencia near 20th St.) has shows three or four times a week. but has serious problems in advertising. The **Tip Top** (Mission and 26th). has a fine beer selection and no stage. plus shows have to be over by midnight. The **Purple Onion** (Columbus near Jackson) still has shows. but Tom Guido seems to burn a new bridge every week. Still going there is always fun. just to see if he flips out. Finally. the **Bottom Of The Hill** (17th and Texas) host a lot of the bigger bands and do the occasional all ages show.

Record stores: Now S.F. has a lot of record stores. but many don't carry punk vinyl. So I decided to list only those that do. First and foremost is **Epicenter** (475 Valencia St.). Epicenter is still the only not-for profit. all volunteer record store in California. Their selection is hit or miss. but they are usually pretty good at taking touring bands products. Up the street from Epicenter is **Aquarius Records** (Valencia St. between 21st and 22nd.). Aquarius leans more toward the alternative and electronic stuff. but you can sometimes find a real gem. A new store in the Mission. on Mission St.. is appropriately called **Mission Records**. They have a decent selection and even seem open to having bands play in the backroom. On Haight St. their is a few stores were you can get your punk rock fix. The main store to go to on Haight is **Amoeba** (just opened a branch after the success of their Berkeley store). they have everything except the thing yours truly is looking for. **Reckless** Records and **Recycled** are both also on Haight. and each have a solid if not spectacular selection. On Divisadero. two blocks north of Haight is **Open Mind Music**. once again solid with the occasional used gem. Other stores that fall into this category are **Rocket** (on 9th Ave.). **Mobster/Monster** (on Carl at Cole).

Record Finder (Noe at Market).

Other stores: **Bound Together Books** (Haight near Masonic) is S.F.'s anarchist book store and has a great political zine section. **Naked Eye** (Haight near Fillmore) carries a wide selection of local zines. **Rock n' Roll San Francisco** is a newly opened clothing store run by Jet of the LECHERS. that also carries a selection of local music and zines. **Community Thrift** on Valencia. and **Thrift Town** on Mission are S.F.'s two best thrift stores.

Food: There are loads of good places to eat in the city. If you're in the Mission try one of the plentiful taquerias. In Chinatown try one of the many restaurants. If you're on Market near downtown go to **Tu Laun** on 6th St. for some superb Vietnamese food. Their is so many great food places. I don't even want to try to list them.

I guess that's it. I'm sure I've forgotten a lot of stuff. So if I left anyone out I'm sorry. Floyd

Picture Guide

One: The **Barfeeders**
Two: The **Loudmouths** get the award for being the scene's biggest supporters of bands and shows!!
Three: Astonished looks from the audience after Marian of the **Ritalins** clocked Purple Onion owner Tom Guido and sent him scurrying for messing with the band's equipment during one of his famed outbursts.
Four: San Francisco ♥'s **Hickey**!
Five: MRR'sters Todd and Tobia shine in the **Hard Knocks** debut!
Six: **Dead Bodies Everywhere**

Pictures: 1.4.6: Caroline Collins: 2.3.5: Renae Bryant

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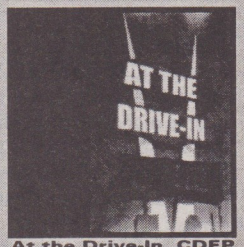

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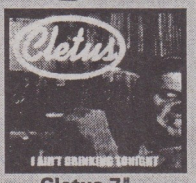
"El Gran Orgo"
"powerful and intense emotional melodic hardcore with a fresher sound" -Jersey Beat

Shyster CD
"Say Uncle"
"all fuckin' right, fast pop-punk with intense and not so sweet vocals, the way it should be" -MRR



Cletus 7"

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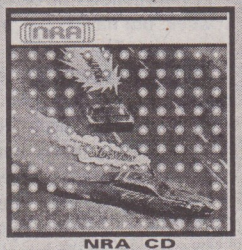

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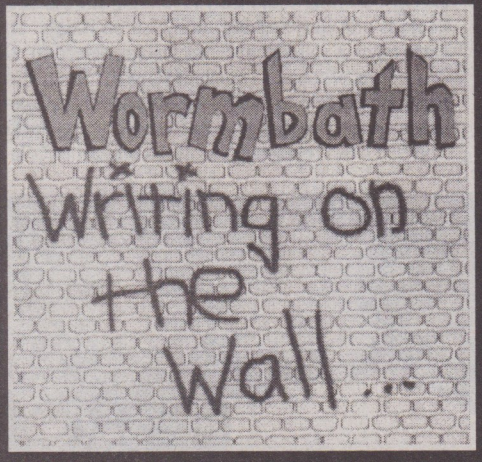

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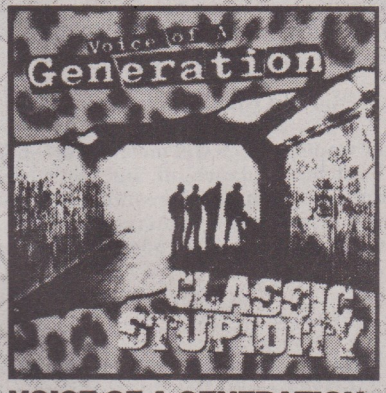

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MAXIMUMROCKNROLL
NEWS
February 1998 Page 1

Chiapas Update

confrontations between rebels and army/paramilitary groups escalate tensions in Mexico

Recent events in Chiapas have once again brought the much needed attention of the international media to the conflict that started in 1994. The Zapatista uprising in January 1994 has been followed with years of talks with the Mexican government, and the party in power, the Institutional Revolutionary Party, or PRI, and a growing counterinsurgency war against the revolutionary autonomous movement and its sympathizers. The events of the past month just add more evidence to the allegations that the Mexican government has used paramilitary troops to terrorize and threaten the activists.

The recent escalation in tension began with the December 22 massacre of 45 (9 men, 21 women, 14 children and 1 infant) in the village of Acteal, in Chiapas. The victims were members of a group called "Las Abejas" (the Bees), sympathetic to the Zapatistas, and part of the rebel autonomous municipality.

They were killed by paramilitary gunmen who were supported by members of the government, while local police did nothing to intervene or to stop the killings. Other police officials denied hearing gunfire and the top state security official, Gen. Jorge Gamboa Solis, repeatedly told Catholic Church officials who called about the shootings in Acteal that there was nothing to be alarmed about. It is also reported that forensic evidence shows that some of the villagers who were not killed by the gunshot wounds but were left with dozens of dead bodies for hours before being carted away in a truck. The crime scene was not preserved.

Some police officials have been charged in the massacre and the Interior Minister has been removed from office, but many speculate that the knowledge and consent of many officials higher up in the chain of command will never be acknowledged. Many critics assert that this massacre is just another step in the campaign repression against the popular Zapatista Movement. More people have died in this war against the rebels than in the initial uprising of the EZLN in January 1994.

Following the massacre, the Mexican Army continued to move in on the people of Chiapas. On January 3, the Army surrounded and intruded the city of Le Realidad, and though there are no confirmed reports of bloodshed, the residents were harassed by the troops. The soldiers told people that they were going to invade La Realidad and capture Marcos. Le Realidad is refuge to many who fled the occupation of Guadalupe Tepeyac in February 1995.

On January 12 a new negotiator was appointed to deal with the rebels. Talks had broken down in September of 1996 after the rebels accused the government of failing to institute a peace accord signed the previous February.

On January 13, amidst nationwide protests in response to the massacre at Acteal, police fired into a crowd of protesters, killing one woman, injuring her child and another young man.

***

Much of this information is summarized from accounts posted online at the A-Infos News Service website. To subscribe via email write to MAJORDOMO@TAO.CA with the message SUBSCRIBE A-INFOS in the header, or on the web: http://www.tao.ca/ainfos/

•CALENDAR•

Here are the upcoming events we have information for. Please send in info on any conferences or festivals that you hear about! This list is not limited to punk events or to events in the US or North America. Remember that this is contact information only and for complete details contact the organizers. Please send in new info to News c/o MRR or to jenangel@mindspring.com. This list is avaliable over the internet from the same address and was last updated 1.14.98. Thanks!

• February 21-22 Alternative Press Expo
San Jose, CA
A zine and comics convention. For more information call 1-800-866-8929

• March 6-8 Detroit Music Fest
Detroit , MI
Annual hardcore fest. Lots of bands. Proceeds go to benefit Big Mountain/Sovereign Dinah Nation, MAPPS, Children's Cancer Fund. For more information contact mich-fest@hotmail.com or POB 50403, Kalamazoo MI 49005, mich_fest@hotmail.com, 313-831-2663, or www.umich.edu/~jskinner/fest/index.html

• March 14 Anarchist Book Fair
San Francisco CA
The third annual Anarchist Book Fair, cosponsored by AK Press and Bound Together Books, will take place Saturday March 14 from 10 am to 6 pm. Featured speakers include: Lawrence Ferlinghetti, Pat Califa, Arthur Evans, John Shirley, Will Roscoe. For more information contact AK Press at akpress@akpress.org or 415-864-0892.

• May 15-17 Midwest Grrls Fest
Kalamzoo MI
This is a gathering for women which will include workshops, films, music, a scavenger hunt, picnic, dance-off, and a lot more. It is open to men as well. For more information on confirmed events/workshops, to help out, or to get information on registering or an information packet, contact: Angel Page , POB 50403, Kalamazoo MI 49005

• May 21-27 We Fest
Wilmington NC
"We Fest. What we got: zines, music, comics, beer, indie films, fun!" Contact: 910-256-1234 or PO Box 2071, Wilmington NC 28402.

• June 17-23 Asylum Punk/Hardcore convergence
Eugene, OR
This will be a punk/hardcore gathering in the wilderness. It will be free and it will be collectively organized. There will not be a huge number of bands playing and it will be a week of networking, discussions, skillsharing, and fun under an explicitly political focus of creating a more active, viable and enjoyable community of resistence. For more information contact the Antipathy Collective, PO Box 11703 Eugene OR 97440, tac@efn.org (541) 431 8080.

• June 25-28 More Than Music Fest
Columbus, OH
This year's More Than Music fest will be in conjunction with Stonewall Union. For current list of confirmed bands or to submit a tape for consideration, propose a workshop, or whatever, contact: The Legion Of Doom, 1579 Indianola Ave, Columbus, OH 43210, 614-421-1269, morethanmusic@hotmail.com.

• August 98 Anarchist Conference
Toronto, ON, CANADA
Next summer will be ripe for a creative, fun, culturally diverse, queer positive, Native-solidarity, pro-feminist, youth-friendly, political-prisoner-supportive, labour-aligned, anti-poverty, ecologically-minded gathering of anarchist and revolutionary activists in August '98 to take action against neoconservatism, neoliberalism, and all other forms of oppression in Toronto, North America, and around the world. All anarchists, revolutionary activists and their friends and allies are welcome to join us in Toronto this coming August. Please send information requests, organizing and outreach ideas, workshop topics, fundraising and activity suggestions, contact addresses, political statements, letters of endorsement and structural

Further Reading.

Book recommendations by Jon Bekken and Ramsey Kanaan.

- Michael Albert & Robin Hahnel: Looking Forward: Participatory Economics for the Twenty-First Century (South End)
- Michael Albert: Thinking Forward ($13.95) (Arbeiter Ring)
- Harry Braverman: Labor and Monopoly Capital (Monthly Review Press)
- Alex Carey: Taking the Risk Out of Democracy (Univ of Illinois)
- Noam Chomsky: Year 501
- Noam Chomsky: Class Warfare
- Noam Chomsky: Keeping The Rabble In Line
- Harry Cleaver: 'Reading Capital Politically' (University Of Texas Press)
- Abraham Guillen: Anarchist Economics (pamphlet, $2.50 from AK Press).
- Doug Henwood: Wall Street (Verso)
- Edward Herman & Robert McChesney, editors: The Global Media: The new missionaries of global capitalism (Cassell)
- Edward Herman: Triumph of the Market: Essays in Economics, Politics and the Media (South End)
- Peter Kropotkin (edited and annotated by Colin Ward): Fields, Factories & Workshops Tomorrow (Freedom Press)
- Peter Kropotkin: Mutual Aid
- Gaston Leval: Collectives in the Spanish Revolution (Freedom Press) Frederick Clairmont (1996 - can't find title just now, Chomsky wrote the preface, is on world trade)
- Ellen Meiksins Wood, Peter Meiksins & Michael Yates (eds.): Rising from the Ashes? Labor in the age of "Global" Capitalism. (Monthly Review - special issue July-August 1997)
- Toni Negri: Marx Beyond Marx (Autonomedia).
- Toni Negri:'The Revolution Retrieved' (Red Notes)

comments to: Active Resistance '98, Toronto Planning Crew, P.O. Box 108 Station P, Toronto Canada M5S 2S8, <resist@tao.ca>

• September 25-27 Small Press Expo
Bethesda, MD
A comics oriented conference held in conjuction with the International Comics and Animation Festival (ICAF), which is sponsored by Georgetown University. For more information about Small Press Expo contact: Chris Oarr, PO Box 5874, Takoma Park, MD 20913. Phone: 301-565-8340, Fax: 301-565-9140, E-Mail: coarr@erols.com. The official Small Press Expo website is: http://www.indyworld.com/spx

Other information :
• A listing of Tattoo Conventions/events is available at: http://tattoos.com/convent.html
• ADVANCE, a Comprehensive listing of animal rights, animal welfare, vegetarian & environmental events. Meetings, protests, expos, dinners, lectures, symposia, conventions, rallies, demonstrations, & lots more. Published & updated monthly. For free sample, send mailing address (snail mail) to: mkoplow@ix.netcom.com or visit web site: http://www.southwind.net/~ebase/Get/Adv/Adv.html

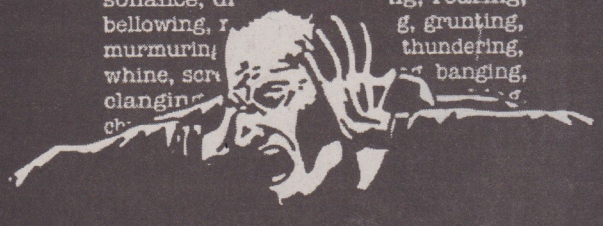
News Briefs

Effective January 1, 1998, a California Law prohibits smoking in all bars and clubs. Their ad campaign touts: Now bar employees can have a smoke-free workplace, too.

The US Department of Justice is making moves to shut down six California marijuana distributions clubs. The clubs exist as a result of the voter approved Proposition 215, passed in 1996. It legalized marijuana use for people suffering from AIDS, cancer, or other serious diseases or ailments. They claim that the clubs violate the federal Controlled Substances Act, which makes illegal the cultivation, distribution or possession of marijuana except for approved research reasons.

In the UK there is a wide movement to support three journalists who were tried last November, and sentenced to 3 years in prison. The editors of Green Anarchist and the Animal Liberation Front Supporters Group Newsletter for 'conspiracy to incite persons unknown to commit criminal damage' - "Public Interest Immunity" Certificates were used to suppress evidence of Secret Service actions in the gathering of evidence. The campaign against the journalists involved 55 police raids and, at its height, employed sixty officers. So far the State has spent four million pounds. For more information or to offer support, contact the Gandalf Defendants' Campaign, P.O. Box 66, Stevenage SG1 2TR, UK or: www.cbuzz.co.uk/SchNEWS. Please write to the 3 prisoners: Noel Molland (CK4321) & Saxon Wood (CK4322), HMP Guys Marsh, Shaftsbury, Dorset, SP7 0AH. Steve Booth (CK4323), HMP Lancaster, The Castle, Lancaster, LA1 1YL.

noise n. 1. [A sound] sound, something heard, impact of sound waves, Kinds of noises include the following - brief, loud noises: bang, boom, crash, thud, blast, blast off, roar, bellow, blat, shout, peal, cry, yelp, squawk, blare, clang, ring, shot, sonic boom, jangle, eruption, explosion, detonation; brief, faint noises: peep, squeak, squawk, cackle, cluck, tweet, clink, tinkle, pop, whisper, stage whisper, sigh, splash, swish, sob, whine, whimper, plunk, plop, pat, ping, rustle, murmur, beat, stir, purr, still small voice; continuing noises: reverberation, ringing, tone, tune, clanging, tinkling, resonance, cacophon[illegible] whir, whistle, dissonance, di[illegible]ng, roaring, bellowing, [illegible]g, grunting, murmurin[illegible] thundering, whine, scr[illegible] banging, clangin[illegible]

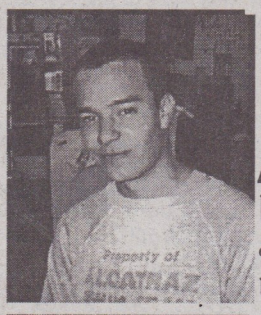


WHATS THE SCOOP ?

by Mundo

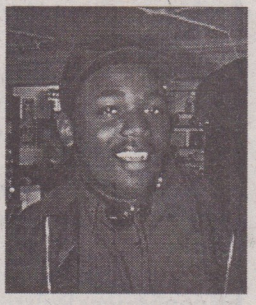
Any predictions for 1998?

Daisy May, 20, Texas
In 1998 the government is going to corrupt society and revolution is going to slowly take over.



Gary, 21, Mexico City
My band will get signed. The U.S. Government will fuck with Mexicans.

Armando, 21, Mexico City
Mexico City will be destroyed by a great earthquake and U.F.O's. In the meantime a band called Gula will rule.

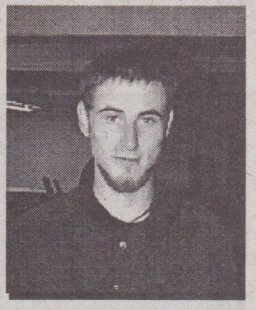


Brian , 19, San Francisco
El Nino is going to come up and crush everything.

M.D. Moon, 19, West Bay Represent
Everyday it's becoming more apparent that the punk scene as a whole mimics everyday society.

Greta, 4 in dog years, San Francisco
The price of dog chow will go up and Duane Peters will be on the cover of G.Q. Fuck!

Edd, 27, San Francisco
Larkin Street will burn in hell.



Noah, 22, San Francisco
End of the world. Hopefully.

Pablo, 21, Vermont
Punks everywhere will wake up and realize that punk rock is a big conspiracy by the government.

Natasha, 28, Leeds U.K.
Thatcher is going to be re- elected.

Ricardo, 30, Tehachapi
ABBA will re-unite and release the punkest album of the year.

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GASOLINE "Let's Go Harley" 7"
Two instros and a vocal number from this ragin', smokin' lo-fi Japanese garage gang. These guys kick serious butt all over the place, stoking the fire with a bit of hot rockabilly influence.
7" $3.75

LOUDMOUTHS / SEX OFFENDERS split 7"
This record rocks, honestly. Kansas City's SEX OFFENDERS have a sleazy mid-core sound that reminds many of THE CIRCLE JERKS. They give us two originals, while San Francisco's LOUDMOUTHS, featuring dual female vocals, kick and scream with one original and one cover. You will lose uncountable punk points if you don't buy this record.
7" $4.00

LOST GOAT / TOWEL "Get Married" split 7"
Apparently San Francisco's legendary heavies LOST GOAT and the equally menacing TOWEL were hitched at Portland's coin operated Church of Elvis. A year and a half later the offspring of this evil union finally poked it's lil' head out. This thing is real heavy. The best LOST GOAT we've heard on vinyl, and TOWEL is just plain scary!
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TEMPLARS / LOWER CLASS BRATS split 7" picture disc
TEMPLARS do "Modern Day Ripper" and LOWER CLASS BRATS do "We Can't Be Beaten," both tough, no-nonsense street punk anthems on a full-color, limited edition picture disc.
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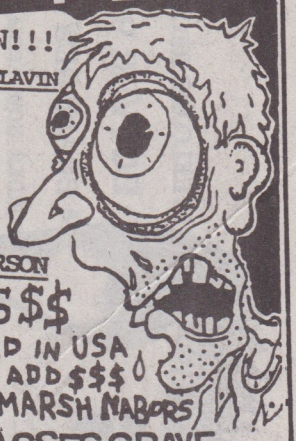

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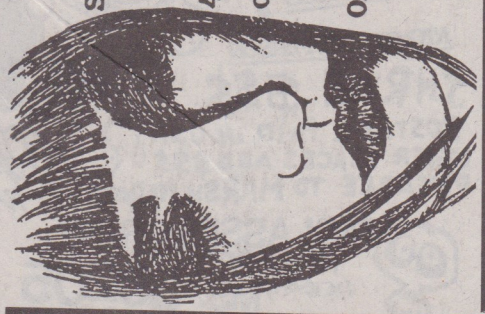

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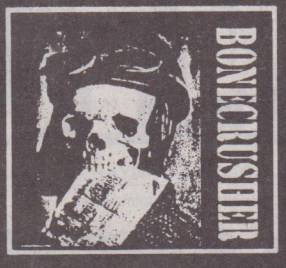

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Ann Beretta Nobodys Heroes CDEP $5 (Ex-Inquisition)
A.Y.A/Rodmans split 7" $3
The Blacktop Cadence - Chemistry For Changing Times CD $9
Boy Sets Fire - The Day The Sun... LP/CD $7/$10
Braid - First Day Back 7" $3
Braid - Frankie Welfare Boy Age 5 2xLP $11
Braid - I'm Afraid of Everything 7" $3
Braid - Rainsnowmatch 7" $3
Braid/Beezuz split 7"
Braid/Corm split 7" $3
Chisel - 8 AM All Day LP $6
Chisel - Set you free LP $6
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Dig Dug/Milhouse split 7" $3
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Dillinger Four/The Strike split 7" $3
Discount - All Too Often 7" $3
Discount - Ataxia's Alright Tonight LP $7 (White vinyl/non CD track)
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Floodgate - I Choose Danger 2x7" $5
Gaunt - I Can See Your Mom From Here LP $7
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Forgotten Rebels

The following interview is with Mickey from Forgotten Rebels. It was conducted in August, 1997. Questions and photos are by Derek from Soap and Spikes zine. Look for the new CD "Tomorrow Belongs To Us" on Other People's Music.

Mickey: Well I was listening to Mott the Hoople, and I happened to get a copy of "Raw Power" (Stooges) on tape; from that point on I loved the Stooges. Then I ran into Frankie (Teenage Head) standing on the corner by summer hazes variety... we were on our way to Tim Horton's. (Tim Horton comes into the picture a lot!!!) Frankie asked me if I'd ever heard of the New York Dolls. I said that I had heard the name but not the band yet. It just so happens that the Dolls were playing on Don Kershner's rock concert, so I started listening to the Dolls, the Stooges, and still Mott the Hoople. The Dictators got introduced to me by Steve of Teenage Head, and I always thought that "Teen Generation" was one of their songs, and I was wondering how I could steal the riff.... then I found out that it was a Dictators song. Then... to form the Rebels line up I started jamming with Dave Rave's brother and nothing much was coming of that. Then I ran into Carl Johnson (Chriss Suicide), Carl was going off to jam with a couple of guys and that's when I noticed that Angelo and Tony were pretty good!! So we started jamming and I ended up jamming with Carl, and that's how we formed the Rebels. We had Angelo, Tony and Carl... Carl was Chriss Suicide. Angelo was Mr.. Madness and I don't remember what we called Tony, I think we just called him Tony. We used to just jam in Tony's basement and I think his grandmother was deaf.... or almost deaf!!!! (She used to do the laundry while we were jamming!!! Ha ha! Our first gig was this... We opened for Simply Saucer at the YWCA. On Ottawa street in Hamilton... across from Tim Horton's.

MRR: Tim Horton's again!!!!

Mickey: Yeah... Tim Horton's had a lot to do with the development of punk rock!!!! Ha ha ha (laughter) ha ha ha ha ha!!! Tim Horton was Canada's version of James Dean to us.

MRR: What year was this?

Mickey: That was August 1977.

MRR: So the early stages of the Rebels was more of a glitter thing?

Mickey: Yeah... Dolls, Stooges, Mott the Hoople, Kiss... ha ha.. Carl was into Kiss, and I had a Kiss "Alive" album. The glitter thing was a big deal at the beginning and it became a bigger deal near the ending too. The punk thing got drab, we really never became interested in Kurt Cobain... of course that was later. I was never ever interested in Kurt Cobain, I was always more interested in listening to old stuff, like Mott the Hoople, Pistols, Ramones....or new stuff like NY. Loose, the Muffs or GG Allin. I got a laugh out of him.

MRR: What year was your first real gig? 1977??

Mickey: January 1978, we didn't have enough songs to play till then.

MRR: Where was that gig?

Mickey: At the YWCA.

MRR: When you heard the Pistols the first time, were they a big influence?

Mickey: Yeah...I went to a guys house who had a copy of "Anarchy" & "I Wanna Be Me." That was about May 1977. I quit jamming with Angelo after hearing that! After I heard "Anarchy" I wanted to play music like that...and I wanted to do it before anyone got famous. For doing it.

MRR: So what was the scene like in Hamilton in 1977 & 1978? And were there a lot of people involved in that scene in Hamilton?

Mickey: About 75 to 100 tops! That was Teenage Head's full audience... actually we were all the same audience. There was us, Teenage Head & Simply Saucer, and then we discovered Toronto... which had a bigger crowd, so we all went to see Teenage Head there. Eventually I ended up seeing the Ugly, the Viletones, the Curse, Battered Wives, the Dents.... (oh the Dents were good), The Way Outs and there was this other band with a guy named Wayne Brown on vocals... what the hell was the name of that band??? (Starts singing) "I am sailing to hell"..oh yeah, the Fits!!!!!

MRR: I remember them, the "Bored With Education" 7".

Mickey: He wasn't on that 7", that was another guy.

MRR: Who ended up on the "Tomorrow Belongs To Us" 12"? Was that the first thing you did?

Mickey: No, we did a tape called "Burning The Flag". That was me, Angelo, Tony and Chriss.... we did it on a borrowed Radio Shack tape recorder!! And that was the first demo. The line up on the 12" was me, Chriss Suicide and Peter Treason.

MRR: Where did you record the 12"?

Mickey: The sound kitchen in Hamilton. The engineers names were Hugh Ferguson and Calvin Sorrow. What a great name eh...(sings).."Sorrow!!!!!" Yeah it was Sorrow alright, I was so bad at tuning my guitar that I made Calvin tune it after every song.

MRR: How long did it take to record the 12"?

Mickey: An afternoon. You know what?...we worked real hard and we wanted it to sound good, so we took a whole afternoon! (Laughter)!

MRR: Who came up with the name S & M Records?

Mickey: The "S" and the "M" had a special meaning, Steve was one of the investors and I was the other!!! Hence the name S & M records.

MRR: How many did you press of the "Tomorrow Belongs To Us" 12"?

Mickey: 2,000 of the first release, 1,000 of the second ..and I don't know what else???

MRR: That 12" is long gone and worth a lot of money.

Mickey: I wish I had 1,000 of them in my basement at $150.00 a I would have a lot of money. (Laughter)

MRR: You surprised that people are paying that kind of money record?

Mickey: I can't believe that people are paying that much for that !!!

MRR: Did the release of "Tomorrow Belongs To Us" give the Rebels the push it needed?

Mickey: Yeah it helped!!! It helped because there were so few of that 12" when people wanted it. The demand was so high that the demand dropped off before people actually got it!!!! Then it rose again and went into the new releases... then the bargain bin... then it became a collectible!!!! (That all happened in a 2 year span)

MRR: How long was it between the 12" and "In Love with the System" LP? And how did that line up for the LP come about?

Mickey: A year and a half. Me and Chris Houston (Pogo) were delivering pizza's at MacMaster Universities dorm and Al, our future guitar player, was jamming in a room

by himself... I think he was playing "Pretty Vacant". We knocked on his door and asked him to join the band. How we found Larry (electrician) was this... a stripper ran into Al and I, and at the time Treason was still playing drums with us. So she said that she knew a really good drummer, we took his number and I called him and asked him to come down. He was a jazz guy.

MRR: Hence the shirt he was wearing for the photo for the "In Love With The System" LP

Mickey: It's amazing that you pick it apart that far!!

MRR: Oh yeah. I think the "In Love With The System" LP is right up there with "Bullocks" and "Give 'Em Enough Rope". Do you agree? (Mickey's head is getting bigger as we speak!!)

Mickey: I think it's a great album.

MRR: It says the Rebels!!

Mickey: That's what people tell us.

MRR: Everybody knows "Bomb The Boats".

Mickey: And "Surfin On Heroin".

MRR: Yeah that too, can't forget "Surfin!!" Now after "In Love With The System" you did "This Ain't Hollywood"... how did that do in sales? And was it as popular as "In Love With The System"?

Mickey: Well it wasn't popular right away, it took about a year for it to take off. And I have to thank Mike Shuga at Star Records for that. As for sales, it sold 15 thousand copies and so did "In Love With The System".

MRR: You did a show opening for the Ramones in Burlington in 1980. Now is it true that you did "Nazi's" and came out with swastika arm bands on?

Mickey: No!!!!!!! We did play the song, and we did play it up...but we did not wear the arm bands. We were never a nazi band! Never!!!!! We did it for a joke and people took it seriously.

MRR: I never thought you were a nazi band anyway.

Mickey: You know where we got the idea for that song? It was from the Mel Brooks movie "The Producers". It was the part of the movie where they do the song "Springtime For Hitler", and leaves the audience with that look of shock. That was the idea behind it. There was never any real nazi stuff, we're about as nazi as Hogan's Heroes!!!!!! People got the wrong idea and that was very stupid of them.

MRR: Did the song "Third Homosexual Murder" have anything to do with the headline in the paper back in 1978?

Mickey: Only by coincidence, Carl (Suicide) had this great riff. I was sitting there reading the paper (starts humming the riff) and there it was... the headline in the paper!!! "Third homosexual murder". Carl was playing the riff and I started putting the lyrics together.... "Wow that fits.. that's funny!!". People didn't understand the humor behind it, but people have an uncanny sense of humor!

MRR: Why weren't the Forgotten Rebels included in "The Last Pogo?"

Mickey: Some of the bands on the soundtrack were garbage and they didn't want to be overshadowed, 'cause the only "real" good bands that could have been on "The Last Pogo" were: Teenage Head, Viletones, Ugly, Forgotten Rebels, the Curse and probably the Dents! Not bands like, (I don't like putting people down, but come on!!)... Drastic Measures, the Everglades, Cardboard Brains...the Mods deserved to be on the soundtrack though!!

MRR: Who do you think was behind you guys not having a part in "The Last Pogo"? The Gary's??? (Famous punk promoters of the '70s and '80s)

Mickey: No...not them, the Gary's were always good to us. It had to be someone else, but I have no idea who!!

MRR: How do you feel about the "In Love with the System" being re-released on CD? And what do you think about the live tracks on it?

Mickey: First of all, that LP was not allowed to be released on CD... so we confiscated a few of them and sold them ourselves. We actually sold about 500 of them! As far as the live tracks on the CD... I have not heard them. (Mickey & I go off and listen to them)

MRR: So, what do you think of them?

Mickey: I've heard it.. I've heard it all now. It was bad, but it was good (if you know what I mean). It's something kids should do more of these days. It's funny how we did that with a Radio Shack tape deck, with what little we did at the time we did a fair amount. Hey.. did you know that there was no such thing as guitar tuners in those days?!

MRR: I guess you just had to figure it out on your own then!!??

Mickey: We had to figure out that if we picked up the telephone the dial tone was A440. And we could tune to standard pitch if we tuned the a string to the dial tone. It's not the same anymore with punk... It's just a fashion now, it's a technique of playing that people learn and know. Back then we were playing it that way because that's the way we played

MRR: You didn't know any better.

Mickey: We didn't know any different, well we did know different but that's the way we chose to play our material, I guess that's what made it different

MRR: Why do you think there's been such a great new interest with labels like other people's music etc... re-releasing your stuff and other old Canadian punk? Are you surprised that a lot of it is being heard for the first time? Can you really give credit for the "mainstream" interest in punk bands like Green Day & Offspring!!!!!!

Mickey: Well, first off it was actually good in those days cause the corporates were pushing your "ELO'S & Joe Walsh's, and this stuff emerged on its own... people actually wanted to hear this stuff without it being pushed down their throats. This was something that they wanted to hear, but didn't realize it until later when it was gone. Nowadays, people are going to tell you that Offspring or those type of bands are like the Pistols, the Clash, or the Ramones... They're not! They have their talent, but they're not making any breakthroughs... even the good ones, like if you listen to the Queers or the Riverdales... they're O.K., they're just having a good time!

MRR: Why was there no interest in Canada by the majors, but it the U.K.. They were all over them?

Mickey: Europe has always moved faster towards trends and stuff. In Canada, in those days people were still wearing lumber jackets!! But in Europe they had already discovered leather jackets & rubber mini skirts etc...!!!! In today's dance clubs are the fashions that were popular in punk clubs 20 years ago. What we were doing fashion wise then is standard dress now

MRR: Do you think what happened music wise in '77 would ever occur again?

Mickey: It won't happen again, cause the same hysteria won't come around again. I mean the music happened, it was good and when I listen to those records it's great, but the same hysteria doesn't hit you because it's not something new. It's not like "wow" these are the Pistols, or it's like the first time you saw someone fall off their bike.... it's funny the first time and you laugh about it for days. You're always comparing it and the new bands, it's just watered down.

MRR: What you're saying is that if the Pistols came out in '97 they wouldn't have affected the music scene?

Mickey: No it wouldn't. You know back then it was weird to see "Clockwork Orange" or "The Rocky Horror Picture Show", but now it's nothing to see "Lost Highway" or "Crash". So what I'm saying is the people going to see these films were the same people who were into the Pistols... it all went hand in hand.

MRR: What was your most memorable gig back then? (Wait for this response!!!!)

Mickey: Well I hope I don't ever have another one like this!!!! It was just after we fired Al & Larry. Me and Chris (Pogo) needed a drummer, cause I was going to play guitar as well as sing. So we called up Cleave Anderson who was from the Battered Wives, who later formed "Blue Rodeo". the gig was at Eagerton's in Toronto on a Labor Day weekend, so we go there and it's a packed club. We had barely practiced and barely knew the songs... cause at the time we wrote the songs I wasn't playing guitar anymore. So we get on stage... the "spitters" were definitely in full force that night!!!!!! I was wearing this velvet jacket, guitars were shorting out because there was gob on the insides of the guitars. I was wearing a pair of sunglasses that I had to take off cause there was so much gob hanging from them. Pogo was sooo mad that he said, "I'd like to spit in all of your faces" just to insult the crowd. Just as he said that... someone spit right in my open eyeball!!!!! The place was going nuts. What I'd be doing was wiping the gob off my velvet jacket and I'd be throwing handfuls of gob at people. It was sickening!! I took off the jacket at the end of the night and wrung it out into a salad bowl, there was that much gob, it's making me sick even thinking about it. I looked like I had just stepped out of a shower of slime. Also... to top off such a wonderful night, someone let off a smoke bomb and there was all this green smoke everywhere. I thought there was a fire.... so I yelled through the mic.. "Fire".. "Fire". So the place cleared out and we only played half a set, but they paid us anyway. What a night, eh?

MRR: What year was this?

Mickey: It was September 1980. A few other great gigs.... we opened up for the Clash in Buffalo, and meeting Joe and Paul

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was cool. Also Iggy at the concert hall and the Cramps as well.

MRR: Are there any other gigs worth mentioning?

Mickey: Yeah. We opened up for Ian Hunter and Mick Ronson at the Hollywood Palace, that was the most fun.

MRR: What has kept you into punk? And why have the rebels kept going for such a long time?

Mickey: We have fun, that's the only reason we did it, and still do it. If we made money at this , no matter how much money or how little you'd say we made... we only did it for fun!! Whatever money we made was unexpected. It's great to record stuff and fun to write new stuff. Maybe this is an odd way of doing it, but there's always the forty year old guy who plays hockey ever weekend or goes fishing, so why can't we be rock stars ever weekend... well I wish it was every weekend. You know... James Brown is the hardest working man in show business. I guess there has to be someone like us, who are the biggest slackers in show biz. It's still fun, but it amazes me being 40 years old and seeing 15 year old girls crawling to get a shoelace from me!!!! (Laughter) it's not easy being a rock star, just smiling at them breaks their hearts. (Even more laughter!!) isn't that a great quote? They think I'm an ego maniac. The only thing bigger than my ego is my cock!! In all seriousness, being in the band is great, I couldn't think of a better way to spend a night.

MRR: I think that the Rebels are right up there with the Pistols. Why don't you think it ever happened for you?

Mickey: Well, thanks. I wish we would have been. We should have moved to New York in '77, if I could have moved to N.Y.. In '75 and being a kid... I think I would have ended up in the Heartbreakers, on guitar second string. If the band had moved there it would have made a big difference, at the time when NY. was most media covered.

MRR: The way I looked at it, punk was punk... no matter which country you came from. .

Mickey: That's the way it should have been people were more into English bands, just 'cause the media covered the English bands. That's what really pissed me off. In Canada they were always promising that the Canadian scene would get big. It was good, but it never got big!!

MRR: So you're saying that the music scene in Canada never got what it deserved?

Mickey: No. Never... never!!! It never did.

MRR: Only now are people realizing how good it was

Mickey: Yeah... Toronto was the most important scene in Canada in '77.

MRR: What are the Rebels up to these days?

Mickey: Well... we're writing new material for a new CD

MRR: Any name for it?

Mickey: No not yet, but we've got some interesting songs down, and I'm always recording stuff like the GG Allin stuff you heard in the car that Tony, myself and Mark did. I've also recorded a solo album but I don't know if i'm going to release it. Maybe I might release parts of it. I might re-record some of it 'cause it sounds too much like a demo... but something might come out of it. I might get tired of sitting on it and release it on Other Peoples Music or Donny Blaze Records... or Magnetic Air. I know someone will put it out! (How about "Soap & Spikes" Records??? Ed.)

MRR: Who else do you think will re-unite from those days?

Mickey: The Viletones will probably re-unite once a year, they'll be back with a whole new bunch of Viletones.

MRR: How did you get Steve on bass? (Teenage Head)

Mickey: Steve has been a life long friend and I figured that he would be a good member of the Rebels, the other guys in the band didn't even debate that. They agreed ya know.... the old scene will never be captured again. You'll never have that sleazy scene in front of pinball joints anymore, we're not going to be into it. You know you don't have the blue eye shadow anymore... that's not going to happen again!!!

MRR: Any other things you want to share with us?

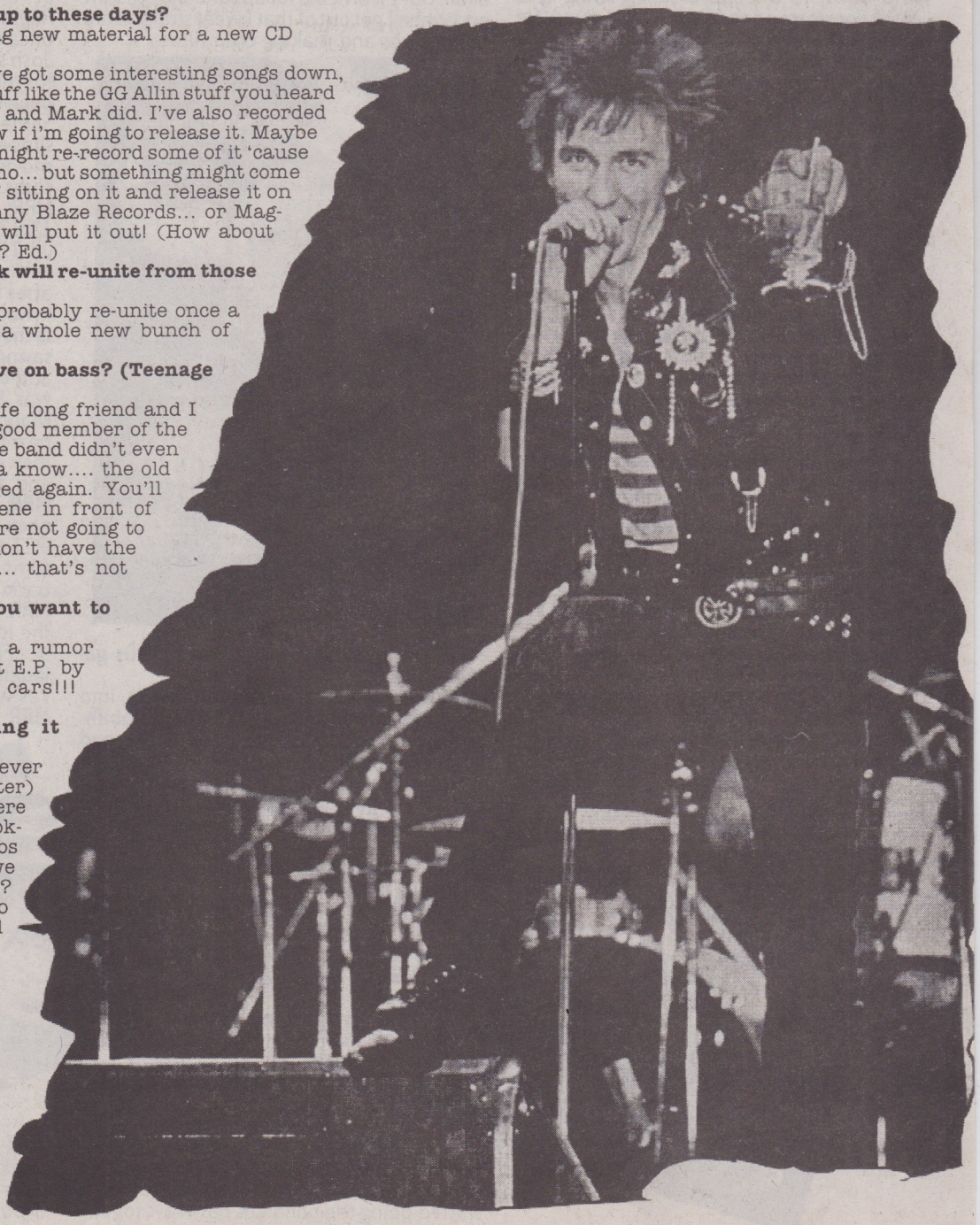
Mickey: Yeah... there was a rumor that we supported our first E.P. by stealing 8-tracks from cars!!! There's no proof of that!!

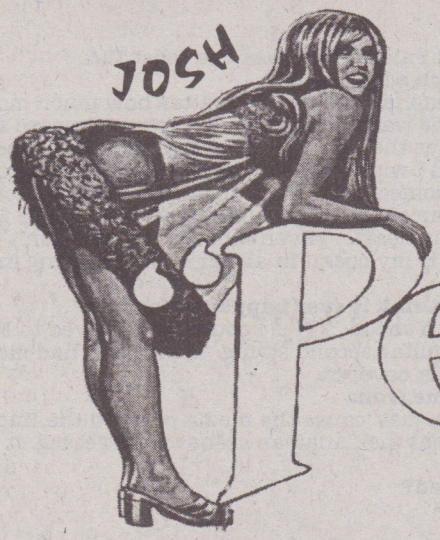
MRR: You're not denying it then?!!!

Mickey: (Laughter) you'll never prove a thing!!!!!! (Laughter) and you know.... there were jokes about us sending a hooker downtown to give blow jobs to pay for the E.P.!!!! Do we look like those kind of guys?? Look at us on that EP. ....Do we really look like the kind of guys that would do a thing like that????!!!!!!!! (Laughter)

MRR: How do you feel about "Tomorrow Belongs To Us" coming out on CD?

Mickey: I don't know, I think that some things should be left to history, but I said well.... if they really want it, lets put it out.





"Pervirella"

One Saturday in summer '96 I was forced to strip down to a leopard skin g-string and mock-fornicate on the floor wi th a complete stranger under the glare of a sweaty camera man. For many MRR readers this is a typical weekend. For me, it was in the name of art, participating as an extra in the literally climactic orgy scene in Josh Collins's latest masturpiece "Pervirella." With lunatic underground classicks like "Hot Carumba!" and "The Perv Parlour", Collins has emerged as the British equivalent of Ed Wood, Jr. His films are demented acid visions, twisting strains of "Barbarella", Benny Hill, Hammer Horror and "Carry On" comedies, all on a shoe-string budget and featuring members of Toe Rag garage punk bands in starring roles. Collins is also the co-founder of Toe Rag Vintage Recording Studio (with Liam Watson), a garage punk musician, DJ and host of his own Fratshack nightclub. Welcome to his wild, wild world. Interview by Graham Russell.

MRR: Your films are like the cinematic equivalent of what's happening musically at Toe Rag.

Josh Collins: The whole idea is to do something really basic and trash and punk. Just lively. Not particularly long things, but short, sharp spurts of adrenaline filmmaking. But they end up a bit more stupid than that! I'm really influenced by Super 8 shorts by people like Harrison Marks and Irvin Klaw. Two-minute things with no plot at all, or really insane little two-minute plots, like a girl gets undressed or a girl gets dressed. Anything to see a girl naked!

MRR: Plus the whole idea of not having lots of money stopping you from doing something.

JC: It's all just cellophane and glue and a bit of paint! You can make stuff out of rubbish.

MRR: You studied theatre design at college. That's where you learned about designing and making props.

JC: I hated that! I didn't mind studying but I just hated the theatre. By the time I left it had become so "luvvie." Whatever I did, they called it heavy metal! They didn't understand at all. But I learned a lot about building stuff and when I got out of that I went straight into doing clubs and making crap films.

MRR: Were you always inspired by '60s garage punk?

JC: Pretty much. I started off being into straight punk, and then I got into psychobilly, and into Goth, and into psychedelic and garage and then rock'n'roll – just kept with the guitars! I'm getting into Latin now. The club will be getting more Latin-looking. More of a Mexican influence. A Tikki influence as well.

MRR: I can't imagine you ever having been a Goth!

JC: I used to be a full Goth! Complete make-up, with a spider web on the side of my head! I looked like one of Gwar, thinking I was really trendy.

MRR: How did you hook up with Liam Watson in the first place?

JC: He used to play in a band called The Griseldas and then he played with me in a band called The Fungus Box about 12 years ago. Then I didn't see him for a while and then met up with him just as I started college and then we started doing the band Los Easy Lays together. And from that came Toe Rag and "Hot Carumba!" At that time Liam was still recording in his bedroom. We used to rehearse there.

MRR: Toe Rag was originally meant as studio space for our art work and film projecs.

JC: When it began it was Babzotica and Toe Rag and me making films. (Babzotica's Exotica is the line of clothes designed by Babz, Josh's girlfriend. She designs the costumes for all his films). The whole of Toe Rag has been used as a set for things seven times over! Same with the Frat Shacks. Bits of them get slipped into the movies. Props from the movies would then become decor for the clubs.

MRR: Your first film was "Hot Carumba!" in 1992.

JC: That was shot in a day. We shot the film with a rough idea and then wrote the script after to link it all up. It was totally dubbed – it was easy because everyone had big moustaches so you couldn't tell what they were saying! There's three songs by Los Easy Lays and one by The Slingbacks (The Slingbacks was Babz's band before she formed The Diaboliks). There's just a little story about how they run this taverna in Mexico and then they eventually make it to Los Vegas in the end. It's really primitive.

MRR: The films progressively get more ambitious.

JC: I still prefer the old style! I prefer to make films that are crap and cheap. I'd like to get back to that.

MRR: Your films are so demented. Where do the ideas come from?

JC: From sitting in the pub and having a laugh, saying, Let's do that. You can't do that! Yes we can! It's all pub plots.

MRR: Your films can be likened to the Kuchar brothers and early John Waters, but they're also very British. That smutty British MCarry On"-style humour.

JC: I think Benny Hill is Britain's biggest export ever! I love that

simplicity and that toilet humour.

MRR: The claymation porn sequences in "The Perv Parlour" are so shocking!

JC: No way could we persuade the actors to do the porno scenes. We thought, If they're not going to do them we might as well animate them, and if we're going to animate them there's no point in copying reality, you might as well go wild. There's one part where a girl spins around on a penis like a top and her minge flies off and then comes back again. And of course fountains and fountains of cum. Even in real porn films the come shots are so ridiculous and so fake, so we thought, let the milk flow.

MRR: Doing claymation animation is so painstakingly slow. How do you keep from losing your mind?

JC: You just play music. I used to get stoned to do it but then I'd find at the end of the day you'd forgotten to turn the camera on. What should we do? Oh, roll another joint. But that's not a bad way – slow your mind to the speed of the film.

MRR: Your past two films, "The Perv Parlour" and now "Pervirella" – are set in Victorian England. Why does that period interest you?

JC: We started off trying to do a sci-fi film and it was so clinical and clean and plastic. All that technology. It was all designer. We wanted to do something completely non-designer, more frivolous. That developed into the Victorian era. Plus we like the big moustaches and the corsets and things like that. There was a ton of '60s films set in Victorian England, like "The Best House in London", "Captain Nemo's Underwater City", "The Magnificent Men in Their Flying Machines." I love it because those movies are so '60s – Victorian England wasn't anything like that!

MRR: Also, you can use the whole idea of Victorian repression and show the extreme opposite of that.

JC: You've got to have a baddie, and repression is the biggest baddie of them all.

MRR: I love in "Pervirella" how the action abruptly grinds to a halt long enough for Thee Headcoats to do a "Bikini Beach Party" style musical number.

JC: Every good movie's got to have a beach party in it! If not, they should. Those crap bikini beach party movies always have these great bands in them and everyone dances at the drop of a hat and the song's got nothing to do with the plot whatsoever.

MRR: "Pervirella" was actually directed by Alex Chandon. Why did you decide not to direct this one yourself?

JC: Because I'm pretty crap! It's just too much work. I was producing the thing and designing everything. That's the side I'm really interested in. For me, directing is the boring bit. Alex has done some great films: "Bad Karma", "Drill Bit." It worked really well. Both of us worked as hard as each other. It was a good partnership.

MRR: You use your own house and backyard as a studio and filming can last months. It must be chaos.

JC: Last time it was hell. We'd had a big fire in the house and instead of clearing it all up we just cleared up a bit and used it as a set for the film. For three or four months we had the house invaded by people every day and we had to feed them all and stuff. That was quite a strain. We had our moments of severe depression!

MRR: And you can't even escape into your bedroom because that was used for hair and make-up.

JC: Exactly. You get up in the morning and we'd have to help people park their cars and cook them breakfast and you couldn't go back into your room because there'd be loads of people changing in there. You'd be setting up the lights and painting the sets and it would go on until 10 at night and you'd literally keel over and it would start again the next morning.

MRR: Describe the Frat Shack club nights you do.

JC: It was inspired by those great party scenes you see in old films and think, Wow! So we'd do big props and try to get bands that are really visual, really stupid, loud and mean – energetic. We don't put on bands that play slow. And it's based on the '60s American frat thing. It may not be so hot in America anymore but over here it's endlessly fascinating. Because the 60s in Britain were very straight. In America they had surfing and twangy guitars, and we had the fucking Beatles!

MRR: And highlights of past Frat Shacks are captured for prosperity on your series of Frat Shack videos.

JC: The Frat Shack videos are compilations of live bits from the club, videos of bands I like who've asked me to film them and shorts we've made. (These include shorts like "Voodoo Annie's Revenge" and clips of a drag queen miming to Mae West singing garage punk). Compilations of stuff like that. (Including live performances by visiting American bands like The Mummies and The Count Backwurds as well as local acts like Jake Vegas and The Earls of Suave). It was like experimenting before we'd made a big movie, as a test.

MRR: Talk me through your musical history.

JC: I used to play drums in a band called The Fungus Box. We were a garage punk cover band. Now most of them are in a band called Electrocuting Elvis. Then we did Los Easy Lays with Liam, which was a Latin exotica band, a bit before its time. You need a lot of people to play Latin music – at least two horns and congas and everything. Then Liam and I backed Sexton Ming in The Diamond Gussets. We played some good gigs in that band, like supporting The Swinging Neckbreakers. (They also released the awesome album "Endless Discipline"). Those were some of the best hours of my life, recording that album! The Hodads were surfy punk and that was fun. I did that with Babz on vocals before she went off to do The Diaboliks. The Poop Tones we only did for a couple of gigs. We were a vocal band and we realized how hard it was to do vocals properly! It was like a punk doowop band done quite badly – but it was even hard to do it badly! I was in that with Wayne Northern, who was in Los Easy Lays, and Paul Crittendon. That whole gang of us who were in the Easy Lays and The Poop Tones have sort of branched out, doing clubs and stuff. (ie. Josh with his Frat Shacks. Liam Watson does the occasional Hide Out club. Alan Milliner does The Big Club every Sunday at The Boston Arms in Tufnell Park, while Paul Crittendon uses the same venue every Thursday for his Dirty Water club, where Thee Headcoats/Headcoatees play every month). And now I'm doing The Potato Heads, which is a stupid out-of-tune garage party band.

MRR: And you set your keyboards on fire!

JC: I ripped that off The Bomboras. I thought, I've got to do that! It's a really beat up old keyboard, anyway – it only plays one note.

MRR: Your vocals are torn straight out of your guts.

JC: They're very "Crusher." My mother says I shouldn't sing like that 'cause I'll lose my voice!

the DIRTYS

Formed in early '96, the Dirtys started out with nothing to do in Port Huron, MI, a nowhere to go town 60 miles north of Detroit. Making their "official" debut that July at the Old Miami, an establishment whose regular patronage is Vietnam vets and the winos from the infamous Cass Corridor. The Dirtys' shows quickly grew a reputation for flying beer bottles, broken guitar strings and ass-shakin' mayhem. The sound seemed like it would be impossible to capture in a studio and there was no way they would just jag-off attempt it. Taking advice from a famous go-go dancer, they persuaded Mick Collins to get it all on tape. Though Mick had no idea what the band sounded like until they set up to record, the results got Crypt fuckwad Tim "art fag" Warren to fly from Germany to see the band live. Rumor has it that after the show, Tim passed out at a party they took him to and he heard voices in his head telling him to "Sign the Dirtys! Sign the Dirtys!"

Back into Ghetto Recorder Studio the band went again in April '97, all the while growing more notorious for their live gigs. The finished product is their debut album, "You Should Be Sinnin", a nasty slab of noise resembling a Bo Diddley skullfuck to the Stooges at Motorhead's place. There are a few cities that have asked the band not to come back. Currently on tour, go see 'em when they come through your town because they might not be allowed to return....

This is the third attempt at doing an interview with these skirtchasers in one evening. The first time I went against my better journalistic judgement and tried to do it in a neighborhood strip bar. The background noise overwhelmed my tape recorder so I couldn't hear a thing the boys said (though I do have to add that the girl that danced to one of their songs was a total knock out). Try #2 was stopped abruptly when the cops stormed in and started busting everyone for patronizing a house of ill repute. Luckily, the band knew how to slip out the back way. Nick the drummer passed out from heavy substance intake before interview number 3 could take place, so over the 4th case of beer for the evening Joe (vox/bass), Larry (guitar/vox) and Mare (guitar) tried this in the basement (my girlfriend won't allow them upstairs) of my Port Huron home. Dale Merrill

MRR: So Actually what did happen in Columbus?
L: I broke my fucking leg, okay!
J: It was from that chick, wasn't it?
L: Yeah! She sat on my leg.
J: He was trying to steal a keg of beer from a frat party and the bitch sat on his leg.
MRR: When you go out of town do people start conversations assuming that you're pals with other Detroit bands like the Wild Bunch or something?
J: I've found out that no one outside of Detroit even knows who the Wild Bunch are.
M: Who is the Mild Bunch band? I keep hearing Mild Bunch this, Mild Bunch that.
MRR: I hear they might be getting signed to a major label.
M: Oh! I know what you're talking about now. They're supposed to be going with Howdy Doody records.
J: Isn't that a label out of Hollywood?
MRR: What do you think about the bands that are getting signed from Detroit? Do they really represent what's going on?
M: I can guarantee none of them have what we got.
J: Sheer drunkenness!
L: We got like $9000 from Crypt.
M: No.....well, yeah Larry. $9000, that's what we got.

L: You guys are holding out on me - are ya?
M: Don't mind my new house.
J: I bought that yacht with inheritance.
M: Yeah, Larry! Nine grand. That's all we got.
J: That's all we got.
L: Wait! I fucked up. I meant $900,000.
J: It wasn't that much
MRR: I heard it was about $300.000
M: $ 287.000 to be exact.
J: Yeah! That's right.
MRR: But really when you break that down, it's really not that much.
M: It really isn't. There's Larry's guitars and those shots that Larry has to get. Larry's got a really strange resistance to penicillin. We have to carry these special medications for Larry. He's got a strain of syphilis that resists medication. The doctors call it Syphagonnaherpaids.
MRR: You had to pay your producer Mick Collins a pretty penny to do the record- what made you decide on using him?
M: We hooked up with Mick because we decided the Gories ripped though they really sucked. There was secrets going on in their recordings. We figured we suck too, so if we got Mick we could sound good too.
L: Minus the lo-fi
MRR: Wasn't the lo-fi thing a big concern with Tim Warren?
M: No! Tim's worry was that our $287,000 wasn't going to come back but we told him we'd sell a lot of t-shirts.
J: The t-shirt sales will pay back the advance.
M: We've only sold 8,000 records but our t-shirt sales are *gold*.
J: We're the only band that can do that. Other bands just can't do it.
MRR: Have you guys played the South yet?
M: No! We're not allowed.
MRR: Why's that?
M: Cause we're stinkin nort's and know it.
MRR: What do you think will happen when the bands get down there?
M: We're going to grow mullets and lambchops and see what happens.
J: We'll fit in right down south.
L: With the Macho Man as our manager.
MRR: Randy "Macho Man" Savage is your manager?
J: Actually Jerry Lawler has been teaching us a thing or two. He's telling us how to live the southern way.
MRR: Do you still look to Classy Freddie Blassie for advice?
J: Hey! He wields a cane and *knows* how to wield it.
M: Between the dry counties and the biscuits and gravy we hope it all works out.
J: There's only certain places a rebel flag looks good on a car. We're learning.
MRR: Are girls better than beer?
L: No way!
MRR: No way, huh?
J: Are *guys* better than beer?
L: UM.. Guys are better than beer when they are buying me a beer.
MRR: "Whhooaaaahhhhh!! Larry!" we all say.
M: Okay Larry. You've got a fucking beer here and a model here. What would you choose? Endless beer supply or endless model supply?
L: Well.....After a 1/4 way through the endless supply of beer the model's not gonnna want anything to do with me.
J: Just answer the question! One or the other.
L: Beer.
MRR: Why is beer better?
L: Cause no matter what I do, beer will always be there.

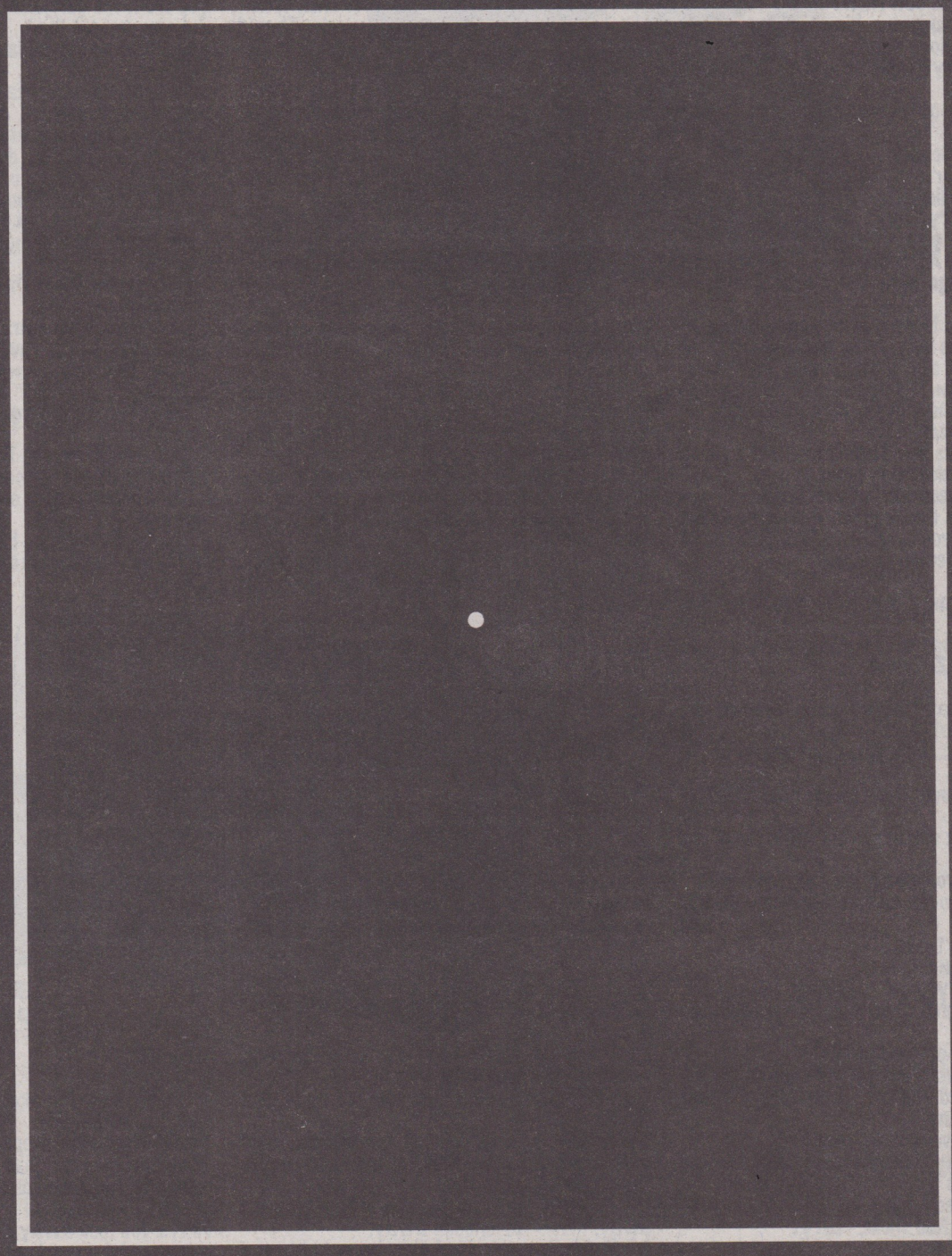
MRR: Not if you drink it all.
L: When you wake up in the morning, go get a new 40 ounce.
MRR: Do people treat you differently in your hometown now that you're international recording stars?
L: They don't treat me any different than they treat Joe.
J: I go to restaurants in the morning and people stop me.
L: Biscuits and gravy on the house.
J: Cooks come out. They want my autograph. I'm not used to signing autographs. That shit's all new to me. I'm learning it from day to day. The shit blew my mind the first time a cook came out. Then I realized - I'm enjoying his work and he enjoys mine.
MRR: And everything's on the house?
J: Wherever you go it's free drinks.
L: The House Special
J: Biscuits and gravy
MRR: I can't believe that restaurant Larry works at just doesn't pay him for being there. After all, doesn't the Nuge own the place? Ted's Coney Island.
M: I've seen Ted Nugent in his Coney Island. He came in with his bow, went and sat by the no smoking section and shot spinning Gyro thing.
L: Fuck you man. Off the record his son was working on his bow in the prep cook area.
M: That was Ted
L: No! It was his son Paul. Y'know It's not a respectable Greek fuckin place.
MRR: That s because Ted's no Greek.
L: And they don't make their own gyro sauce.
M: Let me tell you a secret. Most gyro meat, ladies and gentlemen, is class F Beef ear.
MRR: How manny sins have you commited today?
L: It depends what you consider today.
MRR: The last 24 hours.
L: Lesbian sex!
J: Yeah! You had lesbian sex in the last 24 hours, didn't you?
L: Umm, almost... hey! Where's the rest of the pot?
MRR: That's it over there on the floor. That big stalk.
J: So lesbian sex would be your main sin of the day.
L: I suppose it would be if I considered a sin.
M: Let me let you in on this. Sinning would be getting a job.
L: I *have* one of those.
M: You're sinning, Larry.
MRR: How did you get today off from work, Larry? Did you tell them a lie? That would be sinning.
L: I got the day off mysteriously
MRR: I'm sure they're cool with you. After all, your boss is Ted Nugent. "Hey Nuge, I'm not gonna be in today".
J: You know how rocking goes, Ted.
MRR: Did Ted say "Allright Larry - just don't be doing any drugs"?
L: Hand me those papers
MRR: Did you steal those, Larry?
J: Larry doesn't steal.
L: I can't remember the last time I stole something. I mean, I steal from my mom but that doesn't count.
M: How 'bout my weed when you threw it in your guitar case?
L: No! You mean when Joe put it in there.
J: I didn't do it.
L: Lies!
J: Did you see me do it?
L: Joe, no matter what you say - you done it.
M: You can't even admit you're fucking stealing, Larry. That's sad.
L: I saw you take it.
M: Why are you lying, Larry?
L: For all the kids out there- I'll tell you how to steal smokes. Whenever you need cigareettes, go into the store with a long sleeve shirt on...
M: Or a guitar case.
L: That won't work. They'd check the guitar case.
M: I didn't think about it! I didn't realize you were stealing all my fucking weed.
L: Man! Marc's crying right now, ladies and gentlemen.....
M: I'm crying right now because my buddy, my good friend Larry stole all my pot...And I let you solo on that one song.
L: I did you a favor. You didn't think about bringing the weed.
M: I wasn't coming. You stole it before I even said I was coming.
L: Guess what, Marc. The weed's right here. Here, take it.
M: If you want to steal it so bad, Larry - It's yours. All yours.
J: Larry! You're dropping pot all over the place.
MRR: Could you hurry up and get that shit rolled?
L: One time I remember rolling up parsley and getting my ass-*beat* for doing it. I went down to Dan's store and bought some rolling papers. Remember that place? It was an arcade by my house?
MRR: Oh Yeah! Dan's! He used to give drugs to young boys and let them hang out in his private arcade in the basement.
L: I was able to buy knives and rolling papers there.
MRR: Didn't he get busted for making child porn and trafficking PCP. You live right across the street?
L: I don't live across the street! I'm 5 blocks away. I was far enough away!
M: It didn't matter to Larry because his dad was doing the same thing
L: Nope! Dad was reloading shotgun shells, 30 ought 6... I need some paper.
J: Man! You're dropping weed all over the place.
MRR: What are you gonna do when Larry goes completely over the edge?
J: We'll hire a studio pro and go platinum.
M: Make more money and only have to split it 3 ways.
L: Fuck! I just fucked this joint up. I'm going outside.
MRR: Leave the joint here, Larry. Actually - take a big hit and hold it while outside. I'll ask these guys questions about what it's like having you as the leader of the Dirtys.
M: You *are* the leader of the Dirtys, Larry.
J: The silent leader! The 10th Street prophet!
MRR: You're the main cog!
L: The cog?
M: How the fuck do you keep it all together?
L: Just shit your pants and people will respect you from the get go.
J: I can respect that.
MRR: How do you explain to people what you do ?
L: I tell 'em I fucking beat people, I burn 'em with pliers and I fuckin' tell 'em that if I don't get my money within 3 minutes I will do the same to you as I've fucking done to your dog, your mama- I will fuck you up!
MRR: Is that why your stepdad thinks you're a big rap star over in Germany?
L: He hears me talking about my bitches and loot.
M: Since Nick's not there, I'll be Nick- Ask me a question.
J: Nick says "Drugs are cool".
MRR: Who's your fave porn star, Nick?
M: Um, Probably Vanessa Del Rio.....
J: Seka
L: Umm! Who's that girl you're talking about, Joe.
J: The chick from the Taboo movies where the family fucks each other.
L: That was the first one I saw when I was 10 years old.
J: It's the first porno I ever saw.
MRR: Do you have an amp that'll last the tour, Larry?
M: Let me answer this for him - No!
L: If it's mine -it will!
Y: Right, Larry.
M: Shut up! Why is Larry getting all the questions?
MRR: Because he's the leader of the Dirtys.
J: He'll just answer. It's so easy- It's like a button.
M: But they're such stupid answers. Ask Nick the drummer another question.
MRR: Who does the most drugs after the show?
M: That would be me Nick - the drummer.
L: I smoke beer.
J: I smoke beer, I smoke doobs, I smoke acid. I'm Nick the drummer.
M: What a lot of people don't know about my drum technique is that I, Nick the drummer, pioneered the 3 kick bass drum. I dropped a lot of that Death Metal shit and now I'm in the Dirtys. Joe took away all my drums, except for a snare and a couple of others, and I make do. I smoke a lot of drugs and see a lot of strippers after the show. I probably do the most drugs after a gig.

Watt, 3651 Livernois, Rochester Hills, MI 48307

The **371** richest people on earth

have a combined net worth of

$850,000,000,000



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The **2,250,000,000** poorest people on earth

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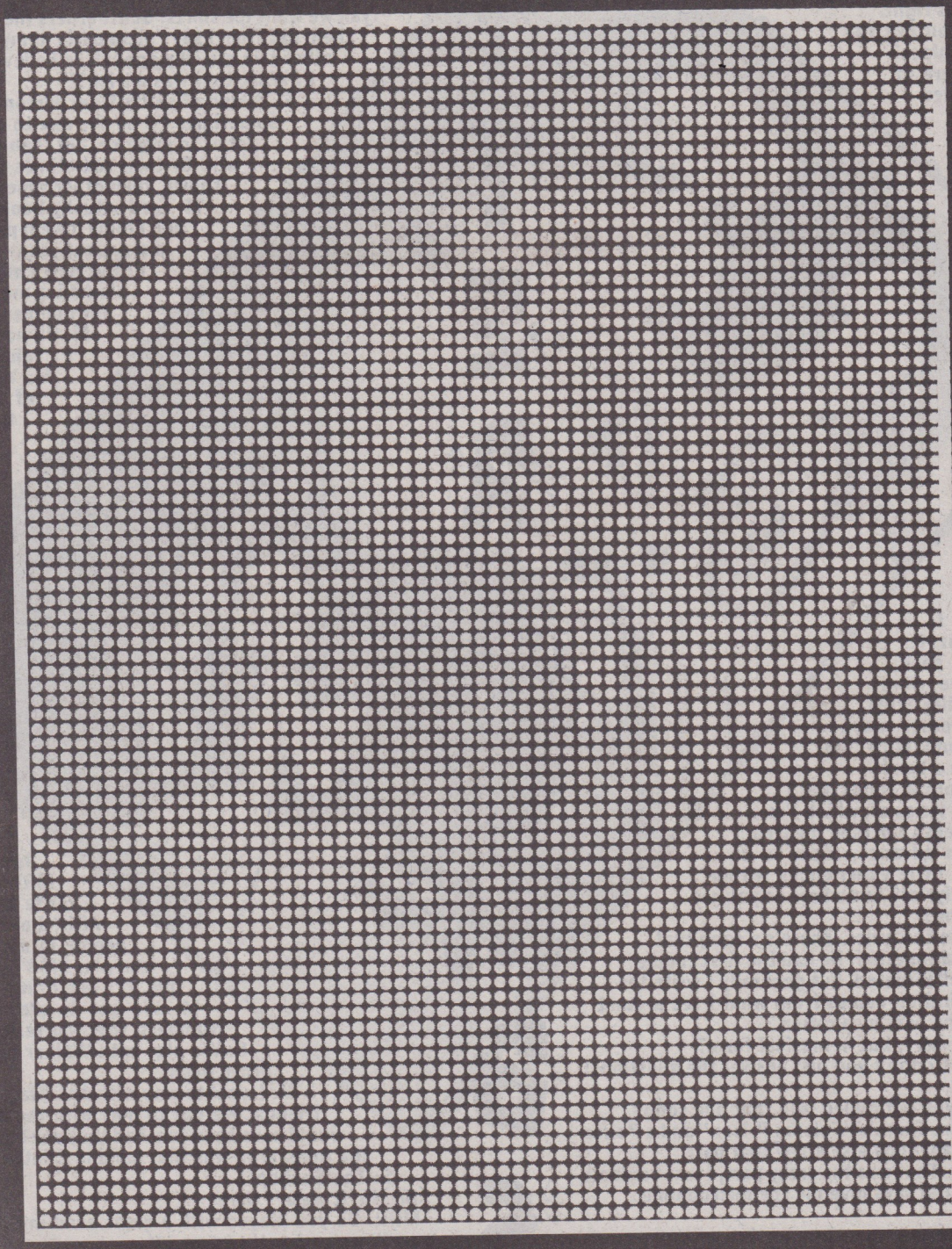

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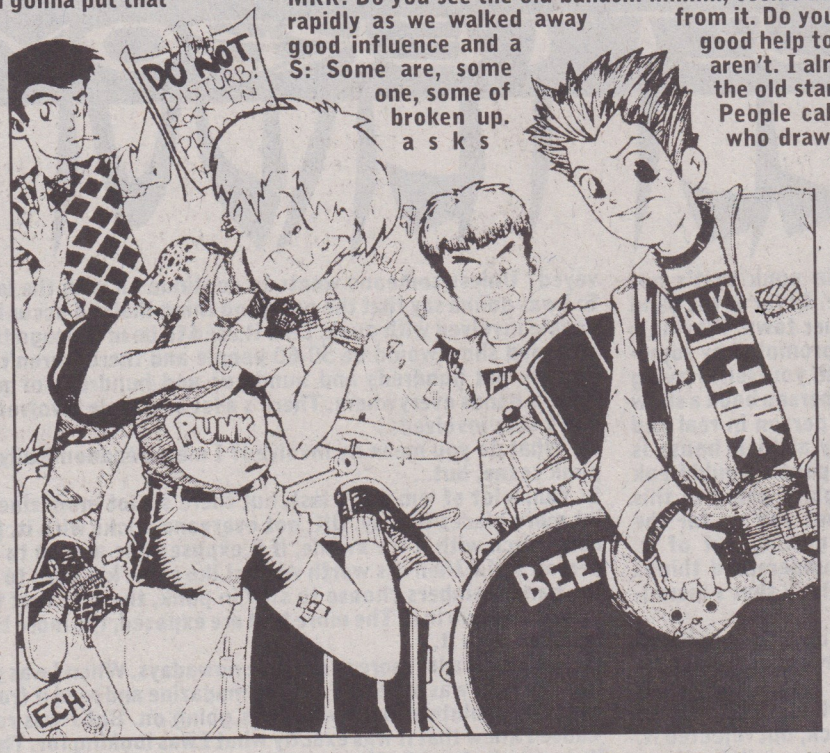
LETTERBOMBS

MRR: In the great tradition of meaningful interviews undertaken by mindless individuals, please let us know who you are and what you do in the band.
M: I'm Michelle and I sing.
S: I'm Scott and I play guitar.
F: I'm Fred and I'm the drummer.
R: I'm Rob and I play bass guitar. (In his best Nixon impersonation)
MRR: So exactly how long have you been together?
S: This lineup or total? In total, me and Rob started this in March or April of 1995.
MRR: Wow! So it's been about two years?!
S: Yah, but it took us a long time to find a drummer and we still didn't have a singer for a couple of months. Michelle called me one day.
M: In May or something.
S: Yah, May sounds right.
MRR: Why is it you got together in the first place?
S: Me and Rob were in another band called My Foolish Halo. That was having fun, but it wasn't what we really wanted to do.
R: And nobody liked us. I mean nobody! (laughter)
S: We met cause I put out their first record. We heard each other play and we were kind of doing similar stuff. Faster, more melodic, more kind of hardcore punk stuff. We said "hey lets form a band!"
MRR: Your songs, or the songs that I can understand the lyrics of, which I'm really bad with, unless I can read the lyric sheet for weeks in advance, seem to be about life and the little experiences within life. Who writes the lyrics? And where do you get the inspirations from?
M: Oh cheez! I write the lyrics. There's a song that Rob and I kind of did together. He had the first couple of verses and we collaborated, but generally I write the lyrics. I guess inspiration comes from what I see around me. I think that's the best inspiration.
MRR: So it's like a diary, but in musical form?
M: Yah! Hahaha. Why don't you just answer the questions! Haha.
MRR: Fred, how'd you get pulled into that one song?
F: There's two of 'em. There's "Folsom Prison" and a Police song. I don't think anybody else knew that part.
M: I couldn't sing it. That was the crazy part, I just couldn't sing that part. So Fred says give me the microphone.
F: "I feel so low..."
MRR: You guys have had some, ummm, interesting experiences on tour or lack thereof. There's been two fits and starts.
M: Three actually.
MRR: Oh, I missed one.
M: Three times now we tried. All three were for pretty short, like between eight and ten days. The first time, Rob got incredibly ill. Very close to going to the hospital. That's an ok excuse. The second time, we actually did play a show in Ft. Wayne. Then we got about an hour outside of Ft. Wayne and the van broke down. We stayed in Van Wert, OH for ..
S: Thirty hours.
M: Yah. It's a very nice town. We bought some porn. Then the third time we went out, we actually played three shows for that one.
S: Three out of four. That one actually went pretty well. All things considered. The shows that we made, were pretty good actually.
M: We had a wonderful time and we were so excited to get out of Chicago, but I think we're doomed to never leave.
MRR: How do you divvy up the band's responsibilities?
M: We don't really. It just kind of gets done. Like we say, yah we want tee shirts! Scott orders the shirts. I go pick them up. Then I say "pizza party at my house" and the other two are silly enough to believe me.
F: Wait, that was a trick?!
S: It kind of shifts from person to person. Like sometimes I'll be the one to call everyone to get us to practice, but then sometimes Fred will. Or then sometimes I'll set up some shows, then other times Michelle will.
M: Fred actually booked the last tour and I think it went pretty well and he did a great job.
F: But now I'm stuck with people calling me every other day for numbers.
M: Oh no!
F: Yah.
M: You're in charge of the Church Officers Training Book. It's an awesome three ring binder, that has gold lettering. That's all our tour numbers.
MRR: What's the favorite band you played with? I always like to put people in a corner, so they can piss off a lot of other people. It's one of my trademarks!
M: We got to play with the Odd Numbers, that was really fun!
S: We play with Walker just about every other week.
M: I want to play with Anti Flag, those guys are friends. We got to play with the Traitors, which would have been fun, had they not been in the bar all the time. Who was that band in Clinton?
S: The Skallops?
M: No, it wasn't them.
MRR: So you played with a great band in Clinton that you can't remember the name of!
S: I know you liked to play with Meal Ticket.
R: Yah, I like to play with Meal Ticket, cause I'm unbelievably in love and indebted to the woman that sings in that band for may things, most of which are obscene.

MRR: So she's been a life's inspiration to you?
R: Yah, and I talked to everyone else in the band, except for her, cause I was so scared of her.
MRR: Scott, you have a little record label too, and I was wondering how that meshes up with the band? What's the interface. "Interface," that's a big word. I'm gonna put that one in.
M: That's three syllables. Five dollar word.
S: My label's Harmless Records.
M: The Harmless Conglomerate.
S: It's an advantage, 'cause we have a stable label, I guess, to put out our stuff.
M: Yah, that's kind of nice, we don't have to search around for a label. I mean, none of us have dough. Of course, sometimes Scott doesn't have dough either, which can sometimes be a problem. He's sitting on a 7" right now, as a matter of fact.
S: Yah, but I'm sending it off like Monday.
M: Really?
S: Yah!
M: Oh cool.
S: So we'll have a new 7" soon. It's not like I'm running Lookout or anything, but I'd like to think that I'm fairly consistent. I have like eighteen releases.
M: You do a really awesome chunk of promo, I have to say. For such a small label, you cover the bases really well.
MRR: Steering away from music for just a little bit, what do you guys really like about Chicago? First of all, is everybody born and raised here?
S: Everyone but her.
M: I'm a transplant.
F: She still has California license plates!
MRR: So if you were talking to other people about Chicago, what would you tell 'em?
M: Besides the weather, the scene in Chicago, from what I've seen, is one of the best for a city its size. There's very little back stabbing going on. There's lots and lots of support and there's, what's the word I'm looking for, lots of resources. Tons and tons of resources, regardless of what you're into. There's like the A- Zone, that is relatively continuously functioning. There's a great ska scene. There's a punk scene, an emo scene. There's the sXe HC scene. The kids manage to get along. There's a little bit of those, vegan..., whatever, but nothing really serious. Whereas, when I lived in San Francisco, I found it really hard to deal with. People would talk shit about each other so maliciously, I found it really detrimental to getting anything done. People managed to do a million things anyway. It was normal for a person to have a label, a zine, and work at Blacklist or wherever. It was so rough to hear people talking shit about each other all the time, and still when I go back, it kills me to hear that. People say, "who are you staying with," and I'd say I'm staying with so and so, and they'd talk shit about them. It's not like that back here at all.
S: It's a really big scene and Michelle is right, there's not a lot of back stabbing. It's also very stable. A lot of places have trouble keeping places to play open and like that. There's lot of kids that complain about the Fireside. It's blah, blah, blah, but it has a really good PA and it's always there, which is really important. There's also a lot of places in the suburbs, there's tons of bands. So it's a really big scene, but it's also very stable. It keeps going and it doesn't fall apart in fifteen seconds, like a lot of other places do.
MRR: Do you see the old bands... hmmm, seems like we headed right back to music, as rapidly as we walked away from it. Do you see the older bands in town being a good influence and a good help to new bands?
S: Some are, some aren't. I almost don't want to name names. For one, some of the old stand by bands in Chicago have recently broken up. People call sometimes setting up a show and asks who draws these days, and there aren't many bands left. Like the Bollweevils broke up. The Smoking Popes don't play punk shows anymore. A lot of those bands that really used to draw are gone now. It's a pretty much wide open scene right now. There's a lot of new bands and a lot of them are really good. It's kind of exciting.
F: I think that's true. There's no like one big band. Before there was like one or two really huge bands. In some ways it seems like everyone is vying for the title.
S: There's a lot of exciting new bands here, that people haven't heard of, like V Reverse. My Lai. The 4 Squares are really good. Rustweiler. Of course, now that I want to name all these names, they're going to escape me. Trepan Nation's really good. No one will have ever heard of them 'cause they're really new, but they're excellent! Anyway, some of the old bands are really supportive, some aren't, it really all depends



F: Like Foghat, they're not. Cheap Trick has not done a thing for us.
MRR: Within the scene, do you have goals that you're trying to achieve? Musically, whatever?
R: To spontaneously combust while we're playing on stage!
S: I just want to keep writing good songs, putting out records, keep going with it. I don't know if I have any goals of world domination. Don't get me wrong, I'd like the band to be popular, but if it's still fun, we're still gonna keep doing it, no matter what happens.
MRR: In light of the bands that keep coming and going, every three months or so, what keeps you guys together?
S: We seem to get along pretty well and function well as people. We're all into it. One of the biggest problems, I notice, in bands breaking up is that these people get together, who are not as equally committed. Or not everyone is into the same sort of stuff. That's kind of a time bomb, but with us, we're really into the music we're playing and we really like doing it. We really don't have any dead weight members, where we're always trying to get them to practice. Everyone wants to do it, so it gets done.
F: We're not really trying to fit into a niche either, 'cause we're all into different types of music. I mean we all listen to punk, but Rob's into reggae. I listen to a lot of new stuff. A lot of bands start out to sound like other bands and I think that's why they fall apart.
S: Yah, we've been compared to everything from Tilt to Naked Aggression.
MRR: What do you think, beyond the music, is involved in punk? Or do you think there's anything beyond the music?
M: Can I answer this one?
S: Please.

THE LETTERBOMBS

M: Hell yes! There's much more in punk that's not conceived of in normal, everyday life. As far as the band goes, the concept of going to another town. Playing a show for people you've never seen, promoted by someone you've never met and doing it all yourself. Having the resources to call and having that person book a show for you. Not ever having seen that person in real and then having them invite you to stay at their house is unheard of. When I had a regular job, people would freak out that you're going to a show, you're going to this other town, and they're going to put you up for the night? They wonder what they're getting out of it. That's the big thing. People don't understand things that are not motivated by money. I think that's incredibly unique in the punk scene.

S: Yah, the people are just wonderful. The people are really cool to do stuff like that. 90 percent of the people like that are genuine. They're in it 'cause they care. That's kind of what makes it worthwhile. Even a friend of mine, who used to be into punk rock, but rejected it, thought it was all silly. But even then, we we sitting there talking with someone else, and they said "so these people will send you cash for records and they'll actually expect you to send them records, even though it's untraceable, or you'll send someone you've never met before records and expect them to get back to you? That's silly!", and I said "yah." My friend who thought it was silly also chimed in that you can trust about 90 percent of those people. That's kind of how it is. People are real to each other. They operate on a level of trust that most people just don't understand and that's kind of what it's about to me.

MRR: Do you think from these things that you've talked about, that there's any meaningful change that can be brought into society as a whole?

M: Ewwww! You're asking all the hard questions. I was kind of excited when punk went mainstream. The Green Day, Nirvana phenomenon. I thought that maybe some of the ideals would carry over into the mainstream, besides the clothing and maybe the music tastes. I don't think those ideas...

MRR: How do you think those ideas are conveyed? Or how should those ideas be conveyed? Unless someone wants to continue on with the last question.

S: I was gonna say that the one good thing that did occur is that it got a lot more people involved with punk. Like it used to be in Chicago that a really, really well attended show would be 50-60 people and there weren't many bands. Now we literally get hundreds and hundreds and hundreds of people at a show, and there's bands everywhere. There's a lot of people involved, too. Yah, lots of 'em don't stay involved.

M: What do you mean by involved? I mean, economically its been good for the punk scene, but...

S: Yah, a lot of 'em don't last, but there's a lot more zines, a lot more bands, a lot more places to play. OK, not everyone sticks with it, but even if the people don't stick with it for awhile, if it exposes one person to it and it changes that person's life, then it's worth while. Like some kid goes to see a band and not all the band members choose to stay in punk, the fact that they are exposed to it may keep them in it. The more that are exposed, the more that will choose to stay involved with it.

M: I think it's a lot more accessible nowadays. When I was young, my only access to punk rock was MRR. I'd get the magazine and read it from cover to cover, and have to absolutely know what was going on. But I was really excited about it, 'cause I knew that it was exactly what I was looking for. That was what I needed. It was really hard to find shows in my town.

MRR: Getting back to the second part of the question, how do we impart the experiences that we've gained as punks to new kids?

S: I think zines and band lyrics are really good ways. Op Ivy, for instance, had some very vital lyrics. A lot of kids might find out that this was Rancid's band, so they'll pick the album up and say "wow, these guys have something really cool to say." Then maybe some kid will pick up a free zine at a record store, read it, and get some ideas from it. Just like Michelle was saying, I learned a lot from MRR. To be honest, I owe that magazine quite a bit, because not only did they support me early on, but so many of the punk ideals I learned were from MRR. Just like Michelle said, I'd read it and it made sense to me. Yah, this is the way things should be and it really clicked with me. Before that, I had never really been exposed to those ideas, so they never occurred to me. Also like when a band talks a little bit about the lyrics, like Martin from Los Crudos does, that's what's gonna spread the ideas around. I've talked to lots of bands that are not into the punk ethic and it never occurs to them that they can put out their own record. Some bands think they need permission to do that. They think, "we can't put out our own record."

S: By the way, before we end this and I forget, I should mention the Landau 45's and Shout Outs. They're good new bands.

MRR: Anything you want to add in closing?

M: Yah, we're probably not going out on tour for awhile. Can I plug the coffee shop for christ sakes? Yah, well, our big plan was to go on tour, before my friend and I opened up this coffee shop. So we managed to play three days, but I'm working a lot at this place called Jinx on Division Street in Chicago. It's good! Lots of good coffee. We have the best coffee in the midwest. I'm fully convinced of it. We have good coffee and we're working on having good service. Someday I won't have to work seventeen hours a day and we'll get to tour again.

F: It goes right along good with the idea that we've had such poor luck with touring.

S: I'd also like to plug the new 7" we have coming out on Harmless. It will be Harmless release 20.

M: Then there's comps coming out.

S: Yah, that's right. We're on a new comp that's coming out on Flat World Productions. We're going to be on a comp from Interbang that's going to be a benefit for, I believe, a woman's shelter. And we're going to be on a ten inch comp from the Lance Harbor Collective in Chicago.

M: And, supposedly there's going to be that rock Christmas comp that's going to be coming out in December.

R: I just play bass and I sleep with my bass.

To write the Letterbombs: c/o Harmless Records, 1437 W. Hood St, Chicago, Il 60660, (773) 465-7055, Harmlesrec@aol.com

Go-Devils

My dearest Chlamydea,

As I sit here in my drafty bohemian-type attic (you wouldn't believe what these things cost these days!) on a chilly (I suppose; I really stopped noticing two snifters of Armagnac ago, but that would explain the street persons outside setting the cars ablaze although they might be roasting chinnuts) December eventide, I take time between my Esperanto studies and miscellaneous writings (and this is certainly an example of miscellaneous writing) to warm myself with thoughts of summer (which is roughly August through mid-November hereabouts) and the wonderful times we had. The boating parties, the crustless cucumber sandwiches, shoplifting Creme de Menthe and cosmetics at Merrill's...but most of all, the bands we saw. Especially those from that enterprising seahorse nation of Japan! How could I forget the Accel 4! And that wonderful Mad 3 show where Shane got naked and Gasoline playing two clubs in one evening thanks to those wonderful Drags folks and...well, all the rest of it.

But most of all, the Room 41/Gyogun Rend's/Go Devils shows... and the thrill of "hanging" with them between shows. BBQ'ing... miniature golfing... drunk and disorderly... ah, such golden times. It almost makes me sorry that the De Vreeland bitch is dead (you know which De Vreeland I mean...the dead one. Or am I thinking of a Vanderbilt? No matter.), depriving me of the pleasure of killing her. I suppose Archduke Ferdinand will just have to do.

At any rate, I thought you might like the following souvenir of those days. It's for that dear little "zine" I sometimes help (out of the goodness of my heart, I assure you!), although obviously I'll have to replace this with a proper introduction. There are enough bourgeois dilettantes of some supposed "revolution" laying about there that it certainly wouldn't do to tip my hand.

As you no doubt recall, Room 41 played rowdy punk rock, Gyogun Rend's played a rowdy Japanese style of British style R & B, and the GO DEVILS played rowdy (and not very ladylike!) Sixties garage-style music, which is rather odd since I don't recall seeing many garages in Japan. But they played it "like the very divvil" as my dear old nurse used to say.

I began by interrogating Rio, guitarist and vocalist for Room 41.

MRR: Rio, old bean, where did you get the name "Room For One?"

Rio: It's an Eater song.

MRR: But the Eater song is "Room 41" and you call yourself "Room For One."

Rio: No, we're "Room [pause] 4 [pause] 1."

MRR: You don't think it might be bad luck to name yourself after a highly underrated band that never got the credit they deserved?

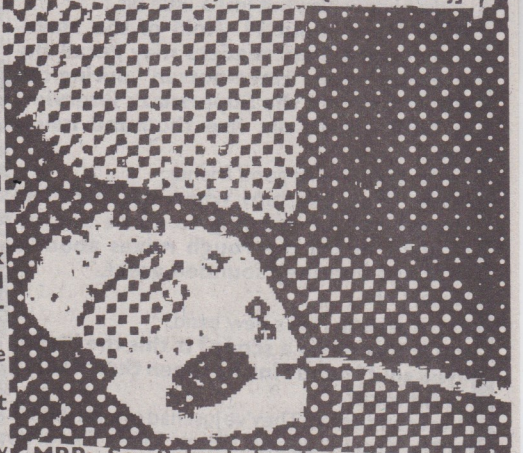
Rio: We don't care. Eater were great. One of the best English bands, you know.

MRR: True. Did you hear that they got back together for some shows?

Rio: Yeah, and they're supposed to be pretty good.

MRR: Fortunately for them, they're still fairly young. The age factor that kept a lot of people from taking them "seriously" (after all, if Chelseaand the Clash {to name just two Brit bands starting with "C"} were ostensibly worth taking seriously despite their low batting {or is it "swotting" or something in cricket?} averages, then Eater should have been the subjects of PBS documentaries) "back in the day" is now working in their favor.

[During the time that I mused through this digression, Rio wandered over to the general vicinity of the cooler. Fortunately, Room 41 bassist Baby happened to stroll by. Momentarily transfixed by my autoblab, I pounced upon him in order to extract further information. Just call me a journalist {I need one.}]



MRR: So, Baby baby, how did "Room [pause} 4 [pause] 1" come together?

Baby: I work with Rio. Actually, I know him from high school, but we've only been in a band for two years. This is our first band.

MRR: What is your work, if I may ask? You don't have to answer if you don't want to. It's not necessarily relevant, but people like to know...

Baby: We do maintenance work for an oil company.

MRR: That's good. Some people complain about oil, but it's not only quite expensive to use KY for engine lubrication but not very effective!

Baby: It's hard work.

MRR: But you get to drive around and not have a boss looking over your shoulder all the time, right?

Baby: Yeah, that part of the job's good.

[At this point, Rio saunters by with Linda/Rinda, the drummer.]

Linda: We are a working class band.

MRR: The boys are out t'night, oi oi oi!

RINDA: Yeah, I work as a bartender.

Rio: He used to work in a restaurant that I'd go to a lot. We'd talk about stuff, and after a while he started giving me free drinks and undercharging me.

MRR: Are you sure you're not American?

Linda: I'm sure.

MRR: And you chappies are from Yokohama?

Rio: Yeah. The Yokohama scene is pretty good. It's much better than Yokuska, where I work at a nightclub and we sometimes play. Yokuska is by a U.S. military base, so there's lots of drunk assholes coming into clubs to show off.

MRR: "Young, dumb and full of come."

Rio: Exactly. The clubs there have to have security; most Japanese clubs don't really.

MRR: Do you know the Yokohama Ginbae (Japanese 70's 50's style band who put out numerous albums on their own "Crazy Rider" label)?

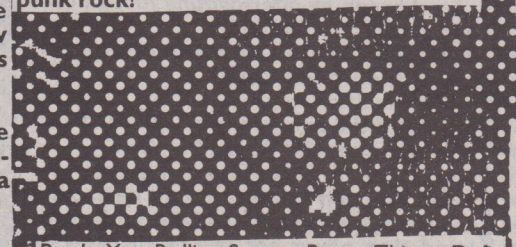
Rio: Not personally. One of them's in jail for selling speed.

[Note: since that time, he's been sprung and the Y.G. have reformed! Hosanna!]

Gyogun Rend's

MRR: Do you know Takumi Kato (starving student mastermind behind the Academics, the Functions, as well as Bay City records and the cool "Beat That Can Be Beat" cassette comp which is supposed to be vinylized at some soonly point)?
Linda: I know him, but just a little bit.
MRR: How about M. Aoki of the Have-Nots [extra alert readers may recall the interview with "Have-notsan" during the intermission of the Supersnazz interview in MRR about, oh, five thousand issues ago]?
Linda: Yeah, we're good friends.
MRR: Well ask him when the hell The Have-Nots' LP is going to come out, already! I heard the rough mixes about a year ago and they sounded great.
Linda: O.K.
Rio: Aoki is in Fink's new band.
MRR: [Smelling a scoop] Is this the "blue-eyed soul" band Fink has been threatening to unleash?
Rio: I don't know. They've just had one rehearsal.
MRR: You've got an EP on Lilies Records (3-2-13-305, Kounan Kounan-Ku, Yokohama City, Kanagawa, Japan [which, as it turns ou, was a tour EP; collector scum *take note*!]) and a split EP (with Teen Cool on Mortville Records, PO Box 4263, Austin TX 78765). Any plans for a Room 41 LP?
Rio: Maybe Michael Lucas and Ryan Wells are going to arm wrestle for it.
MRR: Are you sure you don't mean the by-now proverbial nude fist fight on hot coals?
Rio: Could be. We don't care. We just want to play real rock and roll. Rock and roll lifestyle is best.
Given a clincher like that for the Room 41 interview, I decided that it was time to move on. My attention turned to Patch, guitarist of Gyogun Rend's.

MRR: So where did you blokes meet?
Patch: We met in art school. We have been a band for four years.
MRR: I assume that was more akin to a 60's British art school like where the Rolling Stones, Pretty Things, and Creation were from rather than a '70s American art school full of effete jerks intent on ruining punk rock?



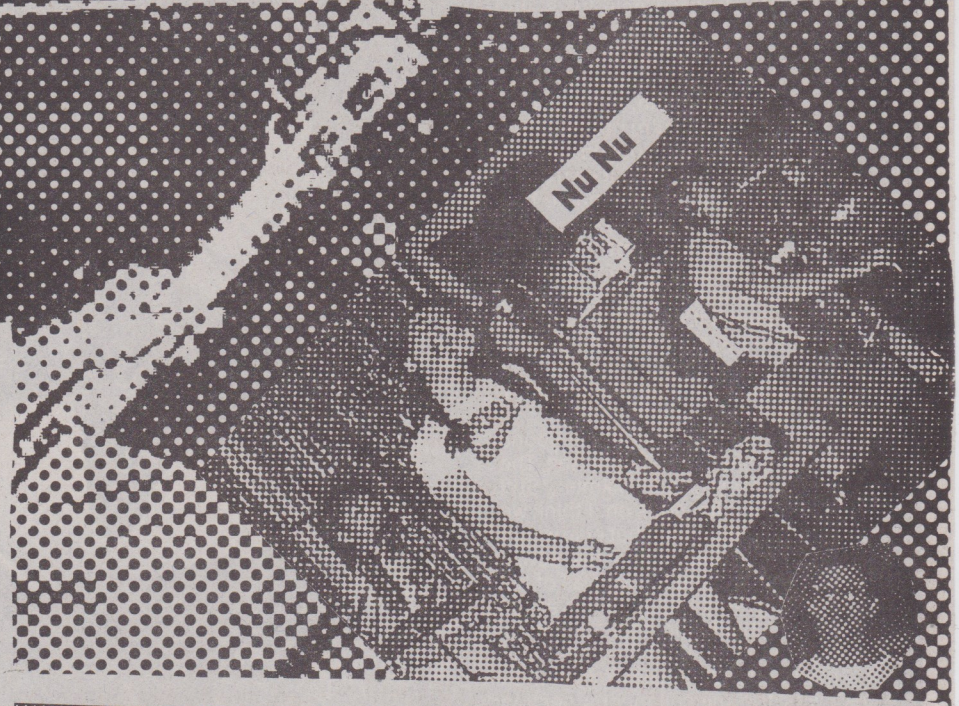
Patch: Yes. Rolling Stones. Pretty Things. Definitely.
MRR: So it was a school for fuck ups?
Patch: Hhmmm.
MRR: Okay. Let's say this school - School "A" - is for salarymen. This school - School "B" - is for politicians. Then art school - for people who don't want to be salarymen or politician.
King [bassist for Gyogun Rend's]: Yes.
Patch: O.K., fuck-ups. Good.
MRR: What, if anything, does "Gyogun Rend's" mean?
King: It means "fisheye lens."
MRR: What's your assessment of the Japanese rock and roll scene?
Patch: Very small. most Japanese listen to rap and hip hop.
MRR: And they're probably listening to more of Da Bubble Gum Mob than Disco Rick & The Dogs.
King: I suppose so.
MRR: And what are your "straight jobs"?
Patch: I am no work.
MRR: Putaro, like Billy of Guitar Wolf?
Patch: Yes, Billy is my sensei. I wanted to be a painter.
MRR: "Painter man, painter man, who would be a painter man..."
Patch: Yes, like Creation.
King: I work in entertainment industry.
MRR: Really?
King: Yes. I am a clerk in a video rental store.
[Everyone in the vicinity cracked up at that one, as brilliantly timed as it was.]

MRR: So how's business?
King: Most Japanese don't watch Japanese, only big Hollywood movies. I watch both.
MRR: Do you like Zatoichi (the Blind Swordsman) movies?
King: Yes. I also love Toshiro Mifune.
Anoymous partygoer: You look kind of like Toshiro Mifune, but skinnier.
Other A.P.G.: Naw, he looks like Joey Ramone.
A.P.G.: He looks like Toshiro Ramone!
[At this, King (rightfully) beams.]
King: Do you know Takeshi "Beat" Kitano?
MRR: No, I've never seen.
King: You should see his movies. He is a very funny director and actor. He makes good comedies.
MRR [to drummer Tommy]: And what about you?
Tommy: I'm a bartender, like Linda.
MRR: You must be a good bartender, since you're such a good listener. So did you know Room 41 from playing Yokohama and them playing in Tokyo?
Tommy: No, actually we first met them when we both opened for The MOTARDS in Osaka.
MRR: And you've got two CDs as well as a 7" out [on No. 2 records, 106 Happy1 3-12-3 Kitazawa Setagaya-Ku, Tokyo 155. Japan).
King: Yes.
MRR: So why are these things so hard to find in America?
King: Our label is trying to get distribution. Maybe Subterranean and Revolver here in San Francisco.
MRR: You could do worse!
The party took an unexpected turn with a little Karaoke action with an American twist; lip-synching various records lying around. And let me tell you, King made an excellent Tina Turner with the aid of a few (two to be exact) strategically placed balloons. Modesty prevents me from mentioning the ultra-cool IKE impersonator by name. After all that fun, Gyogun Rend's got down to serious business, studying the lyrics to The Troggs "I Can't Control Myself" (and good students at that; they performed it that night without a cheat sheet!). This meant a little quality time with the intimidatingly charming (as opposed to charmingly intimidating, an important distinction) Go-Devils, beginning with their guitarist/vocalist Momo.
MRR: So how did you get involved with this caper?
Momo: Aoki [Have-Notsan again! Busy lad!] brought the Go-Devils to Yokohama. We met Room 41 there.
MRR: And you are from...
Momo: Osaka. Ritsu, our bassist, lives in Yokohama now.
MRR: Interesting. What do you do besides playing bass, Ritchan.
Ritsu: I have no job right now. I used to work in a pachinko parlor.
MRR: And you, Mao Mao...
Mao Mao: I play drums and I'm a student.
MRR: What are your primary fields of study?
Mao Mao: Japanese language and literature. Do you know?

Room 41

MRR: A handful of mostly 20th Century writers, and I read "The Tale of Genji," which didn't do much for me. I liked "Shank's Mare."
Mao Mao: "Shank's Mare"?
MRR: I'm sorry, I don't remember the Japanese name. It's a comedy about two dopes traveling south from Tokyo and having misadventures. Sort of like a Bob Hope/Bing Crosby movie, except funny.
Mao Mao: Oh, yes. I like this book.
MRR: And Momo?
Momo: I design web pages.
MRR: And how did you get into '60s garage punk?
Momo: In high school someone gave me a Sonics record. I knew Ritsu and our original drummer in high school, so we started the band. It was our first band. That was four years ago. Since then we have changed drummers.
[And since this interview, Ritsu has decided to leave the band owing to the difficulty of the Yokohama/Osaka commute for practices.]
MRR: So who are your guitar heroes?
Momo: Brian Jones.
MRR: Good choice. Great rhythm guitar, but not enough people notice his playing.
Momo: Bo Diddley.
MRR: Impeccable choice.
Momo: Chuck Berry.
MRR: Another good one. Too many people only know his style second hand. Speaking of style, have you seen his sex video? I saw a dupe, but the box had a Xerox of a Japanese video box, as though it was a legitimate release over there.
Momo: No, I haven't seen it.
MRR: That may be for the best, since you might not be as devoid of natural human sentiment as I am (in fact I would seem as perverse as anyone else's Poe-esque imp, as shown in the delight that I have taken in watching Mr. Berry fuck with his pickup bands, who usually seem to be cocksure musician types who figure that they can play Chuck Berry in their sleep, and do - until he wakes them up by deciding to change to the key of B flat in the middle of a song). [noting waning attention, I shift back to interrogative attack mode] So, any releases from the Go-Devils we should look for?
Momo: On the "Exile Osaka" compilation we do the song "Yes I Do". Dionysus Records will soon put out a single with our versions of "I'm In Pittsburgh And It's Raining" and "You're Gone". They are also putting out a comp called "Invasion Of The Japanese High School Girls" that's presented by Mr. Jelly Bean and we have a song on that. Finally, we are recording five songs for a comp on Selfish Records.
MRR: Can I ask a personal question?
Momo: Sure.
MRR: Where did you get those motorcycle boots?
Momo: I was born wearing them.
MRR: Well, alright!

She then proceeded to kick the shit out of me, something for which I usually have to pay dearly here in S.F. (well, I'm sure it's obvious that you she didn't kick nearly all of the shit out of me; I'll always have some to spare).
Room 41, 1-41-14-202, Motoohashi, Sakaek, Yokohama city, Kanagawa, Japan
Gyogun Rend's, (03 5300 9319 fax), 101 Tatibana 1-51-14, Matsubara Setagaya, Tokyo, Japan 156
The Go-Devils, (Arisa Momonoi), 4-20-6 Yamada-Higashi,Suita City, Osaka 565, Japan



MRR: You guys did the interview about the Olympics last year, right?
Reverend Jasper: Yeah, that's us.
MRR: So How's Atlanta been since those days of international dogma?
Rev: Well, Atlanta isn't a very good place. Since "Punk" is the popular thing, Atlanta is filled up with these Rancid people now. Not everyone, but a lot of people are Fashion, strictly fashion here.
MRR: You guys have just released your new 7 inch, "Too Early To Tell, Too Late To Give A Shit." How's it doing?
Rev: It's great, 8 songs, we did a cover of Prince's "Little Red Corvette" and it was changed to a more harder yet tasteful speed. Prince, or whatever the hell his name is now, is one of those people me and Mike admire. We're influenced by everything–Jerry Lee Lewis, Prince, The Ventures, Eddie Cochran, Mojo Nixon, Black Flag, Circle Jerks, and The Damned. I've listened to everything at least once in my life, but always keep coming back to Social Distortion. Our new 7 inch is, once again, DIY because in this day and age if you're not Pop Punk or Hardcore you're overlooked quite a lot. So we keep putting out our own thing, as we expect to. We got the name of it from Mike. Mike, our lead singer, was working at a convenience store, a customer came in, and Mike said "How's it going?" The guy said "Well, it's too early to tell, and I guess it's too late to give a shit." So thanks to that guy, who ever he was.
MRR: So how does your band get labeled as? To labels, etc.?
Rev: I don't know, I've heard we sound like, The Angry Samoans, Black Flag, The Circle Jerks, early Dead Milkmen, Stiff Little Fingers, the list goes on. I think we sound like the Pig-Dogs. What else would we sound like. Mike writes his songs about being broke and working all of his life for nothing, and I write songs about masturbation, bar-b-que, beer, and wrestling. We're just us. I hate all this label shit. I'm old enough to remember when "Punk" was the miscellaneous section of social lifestyles, back when bands played to have a good time. Now, I look around and it's so broke down into section after section. You got vegan/veggie straightedge, skinheads, traditionals, SHARPs and Hammers, then pop punk, old school punk, etc. Fuck all of that, I like what I like. I can listen to Gorilla Biscuits, shave my fucking head, drink a beer, and wear a steak house t-shirt all at the same time. It pisses me off, Punks were once the ones having bigots and racist thrown their way, but things I've seen in Atlanta, seem that the Punks are the judgemental ones. That was never my idea of it all. Things you don't understand you don't hate, you learn about it, and respect people apart of it, you don't just trash it because it's not what you're into.
MRR: Point well taken. Do you find places you tour are any better?
Rev: Yeah, as a matter a fact, everywhere. Except one show we played when we were in Roanoke, Virginia. But the guy booking the show hooked us up with all SXE bands. When I sing our beer song "40 Ounce Love Affair," we don't get a good reception on it. Raleigh, North Carolina, at this place called the Caboose. rules. So if anyone plans on touring out towards the Carolinas, look up Andy Miller. He books the shows, great guy, damn good people out there. That's where the good bar-b-que is too.
MRR: Any other places you guys play you can let anyone else in on?
Rev: The Little House in Biloxi, MS. Lynn does the shows there. I don't know if they are still doing it though. They don't pay much, but they wash clothes, cook for you, you can get well recooperated there. They are great people too. Any band looking to play Atlanta, beware of everyone. The clubs suck, considering there are none left. Under The Couch at GA Tech college is cool. The Masquerade, sucks big fat tally wackers.
MRR: Do you guys plan to tour this year, since the new release?
Rev: I don't think so. Mike's getting married at the beginning of the year, and Keith is attending college. I have been out of high school for I guess going on 6 years, I am attempting to go to college. But I'm dumber than two rocks in a bucket of cheese whiz, so hell, I guess I'll work for McDonalds or some shit. Honestly, I plan on going to school to become a teacher. I saw Billy Madison one too many times, ya know.
MRR: So what's your Idea of success with the Pig-Dogs? If you become successful, will you continue doing the Pig-Dogs.

THE TONE DEAF PIG-DOGS: WHITE TRASH AND PROUD

Rev: Well, we've been doing this shit since 1989. Yet we never pushed hard to achieve anything, until 1994. I think if we could just get our faces on the cover of a Wheaties box of cereal, then that's success. Really, I think we already succeeded. We've put out two 7 inches and god knows how many tapes. We got to tour the U.S. and every once in a while we get a letter or two. I'm still having fun, that's what matters. To hell with what anyone thinks, as long as we like it, fuck 'em. I'll always be doing the Tone Deaf Pig-Dogs. I could be a Senator in Congress, and I'd take a leave of absence to tour around. Sometimes people forget, the first priority is fun, then worry if Ben Weasel likes you, and if he don't, fuck him. Hell, I don't like his music, don't mean he shouldn't do it.
MRR: How the hell did you get that name anyway? The Tone Deaf Pig-Dogs?
Rev: Well, the truth is this, don't let anyone else tell you any different. I was at a show with a friend of mine's mom, Cindy, and she came up with it. It made me laugh so we used it. Hopefully it made other people laugh too. What's in a fucking name anyway? I like Bacon, there's pig, and I got me some coon huntin' Dogs, and I can't tune a fucking guitar, there's Tone Deaf. Hell, back in high school they called us The Tone Deaf Coon Dogs. You might think I'm a redneck, but hell, Mike lives in a trailor so don't give me no shit.
MRR: So how do you compare your previous E.P. to this one? Better writing? Different Style? Lyrics?
Rev: Well, our first 7 inch we had songs like "Hate My House" which is about hating your home life, then "Shambles", which is about working hard all your life and seeming to go nowhere. "Jerkin' Da Gerkin", our tribute to ska and masturbation. I sang It and played trumpet, considering I can't do either it turned out to be a great song to laugh at. This time around, we got "Cassandra's Nutrition" a song about a girl being a drug addict, and wanting more out of her relationship than a "masturbation technique, with a receptacle end". Then there's "Napalm", which is about torching the world, "{Count On It", which In my opinion are the greatest lyrics Mike ever wrote, it's just about life. I wrote "Turn Around" about getting fucked over by people. Consistency sound wise, that was something Keith (our guitarist) and myself worked on keeping. If you have our first 7inch "Can Of Woop Ass", then this one blows it away in my opinion. If you don't have it, you can still get it, and if you order fight now you'll get this free sticker, operators are standing by!!! I know, I'm getting cheesy. Sorry, I can hear Keith bitching at me now.
MRR: I take it Keith doesn't find you humorous either, anything else you want add before we go?
Rev: Thanks to Brooke Lyle and Elliot Goff for helping out with the 7 inch, and hell write us, I'll write you back, might even give ya something free, considering we're nice guys and all.

To get in touch with or bitch at Jasper for any comments about The Tone Deaf Pig-Dogs, you can: E-Mail the Reverend Jasper at reverendjasper@hotmail.com Or visit the www.atlantapunk.com Hospital Records/ The Pig-Dogs, 812 Holcomb Bridge Rd., Norcross, GA 30071

AMERICAN STEEL

American Steel is a boisterous punk band out of the East Bay that were best known for being out of tune, until they got tuners and got good. But they had the spirit all along. I always think to compare them a bit to the Clash and Crimpshrine, and although the music isn't at all similar to the Pogues, it evokes the same kind of emotions, like being in a rowdy Irish pub where a smell of rebellion and drunkenness fills the air. They've been together about two years now, with a 7-inch and a phenomenal new LP just out on San Francisco's New Disorder Records. They did a U.S. tour this past summer and are planning more of the same. The band is Ruairí and Ryan (both vocals and guitar), John (bass) and Scott (drums). Interview by: A Monkey

AMERICAN STEEL

MRR: Give me a really brief history of how you ended up playing together, and when.
Ruairí: We were just at Ryan's house, me and Ryan and a couple of people who aren't here, and we got (criticized) for being political dissidents.
MRR: What do you mean dissidents?
Ruairí: They didn't agree with me. (laughter)
Scott: He's such a good benevolent dictator.
MRR: Do you have this effect in a lot of places?
Ruairí: We started off as a joke, and that's why we have a good name.
John: We *are* a joke.
Ryan: The idea was to start as a silly gutter-punk band and drink a lot of beer and never do anything.
Scott: We do most of those things now, we're just more serious.
Ruairí: "Cheer up" is still like the first song.
Ryan: Ruairí and I had known each other forever and we were just hanging out, and we thought it'd be fun. And there was this guy Willie, and our friend Mike.
MRR: How long have you seriously been together in your current form?
Ruairí: Since February with Scott.
Ryan: Close to a year with Scott, and about a year before that.
MRR: You say you're serious. What do you hope to accomplish?
Ruairí: It's just not a joke.
John: I'll keep my mouth shut.
Ruairí: Duh, I don't know, have fun?
Ryan: Go on tour, put out records, enjoy ourselves, meet all the cool kids across the coast.
Ruairí: (in hippie accent) We're uh, into being real.
Scott: We lived better on tour than we probably would have if we were at home.
John: We had comfortable places to sleep, we had more friends on tour.
MRR: I've got to ask this. How'd you get your name?
Ruairí: When we were a joke band, practicing at a studio that Ryan lived at, across the street was a steel mill called American Steel. As unclever as that is, that's where we got it.
MRR: Does it now evoke things for you?
Ryan: Kind of like a tumor.
Scott: Nobody can spell "steel" right.
Ryan: We're going to stay steel, s-t-e-e-l, until we get sued, and then we'll change it to s-t-e-a-l
Scott: And then title our album "Fuck American Steel"
MRR: Let me ask you a serious question, and I want you to answer this seriously. Do you consider yourselves a punk band?
Ryan: Yeah
Ruairí: Yes.
MRR: What does that mean?
Scott: I'm trying to develop more of a metal sound.
MRR: Shut up a second. What does that mean to you?
(long silence)
Ruairí: Is this the part where we all talk about how we became punk rockers?
MRR: No.
Scott: My mom cut my $100 a month allowance.
MRR: There's been endless debate on what "punk" means, and it seems to me that it's a pretty personal thing. I'm curious what kind of ideas you had about it.
Ruairí: It's an alternative.
Scott: I think it has a lot to do with ethics, where you play, and what you do personally.
Ruairí: People take it too seriously, I think, sometimes.
Ryan: It's just music.
Ruairí: It's an alternative way of life.
Ryan: People seem to give it some sort of importance on a grand scale, and I don't know if it's important in that way. For us, it's where we'll play, how we'll book our tours, how much money we'll charge, the kind of people we'll do stuff like record with. That kind of stuff.
MRR: So for you it's more about how you conduct yourselves as a band.
Ryan: That seems reasonable.
Scott: I plead the Fifth.
Ruairí: I would say, just to finish off, an alternative to the mainstream way of living, or music, or whatever, that can affect people on an individual basis for the rest of their lives, not change the world.
Ryan: It's also just a more personal way to deal with stuff. We all put time into helping bands that come through our town have shows, and then they return the favor when we come through their towns, instead of looking at it as "We try to make lots of money when they come through, and they try to make lots of money when we come through."
MRR: Do you think that what punk has changed since you were kids.
Ruairí: Yes, but I don't know how important it is
Scott: I think that the idealism behind it has changed. Punk is more mainstream. I could have dyed hair at work, but ten years ago you couldn't
Ruairí: I think that some of the mid-80's got more political, and it wasn't very political in the beginning. (Transcriber's note: What about the Clash, Crass, the Subhumans, all around in the late 70's!? No one pays attention to real history! Argh!)
Ryan: Especially L.A.
John: More style.
Scott: It's gotten more political.
MRR: So you're saying it wasn't political?
Ruairí: Real punk rock bands have gotten more political in the last 10 years.
Ryan: And then sort of strayed away from that.
Ruairí: At least the thing where people complained that there's no actual political platform, that maybe people are anarchists, maybe people are libertarians, but ...
MRR: There is no "punk politics."
Ruairí: There is.
John: There is, but it's not one thing.
MRR: There isn't one punk politics, there's a lot of people with different points of view.
Scott: Think for yourself, do what you want to do. I don't like that question.
MRR: Sorry, interviewer is not supposed to ask you questions you're necessarily going to like. Tell me about your new full-length, what was that like, especially compared to your past recording experiences.
Ryan: It was really fun.
John: We had a glowing cow on the whole time.
Scott: Yes, Boveinstein was glowing the whole time we played.
Ruairí: No, Ryan engineered the 7-inch.
Ryan: And can you tell!
John: And did a great job!
Ruairí: It was a pain in the ass.
Ryan: It *was* a big pain in the ass. I had to keep running back and forth between rooms.
John: Scott sounds great on it though.
MRR: You worked with Kevin Army on this one. What was that like?
Ruairí: He's a saint.
Ryan: He's awesome.
Scott: Kevin is the coolest guy..
MRR: Without kissing his ass.
Scott: No, there's no reason. We kissed his ass while we were with him.
Ryan: He's a regular guy, he's very easy to deal with, he made life easy for us. I'm a total stress case, especially in the studio, and in general, and he kept me calm. Especially, like, I was having a hell of a time singing and he just kept everything flowing.
Scott: Just little subtle things he says can just change everything and make it right, and make it work.

MRR: Let's talk about some of the songs for a second. "Fargo" is about getting in a confrontation with bigots in North Dakota...
Ryan: Not exactly.
John: At least it didn't happen to us exactly.
MRR: I mean, that's how the lyrics read. Did that happen, or is that about something else?
Ryan: Well, I really pissed off our friend Stacey from (Fargo) North Dakota when she got the CD.
Scott: Sorry Stacey
MRR: What inspired that song?
Ryan: Lots of things. It's not just about North Dakota. Shit happens anywhere you live. I don't know if I want to talk about that song.
Ruairí: Don't be such a wuss.
Scott: You don't even understand our art, man.
MRR: Enlighten me.
Ryan: On the one hand, the first time I was in Fargo this summer, which wasn't when we were on tour, I just got a lot of shit from the locals. That happens all over the country.
Ruairí: The fire hydrants were calling you faggot.
Ryan: Everyone was calling me faggot.
Scott: Only the white fire hydrants.
MRR: Were they really calling you faggot?
Ryan: Oh yeah, and Ernst, too. Just all the people driving by, you know, and to a certain degree, you can expect that. Going into the Midwest....
Ruairí: (aside) Enemy territory
Ryan: looking like I'm from Berkeley. I mean, I deserve the shit I get, partly. And the rest of it is sort of about some sort of unpleasant stuff from growing up.
MRR: Religion is something that seems to come up as a theme in some of the songs. Some of the lyrics

seem to express the feeling that organized religion is oppressing you. Is that the case? How do you feel about religion in general?

Scott: That's Ruairí. Bing! Why do the vegans answer all the questions?

MRR: Because he's the crooner, that's why.

Ruairí: That's not meant to attack people who are religious, more the Christian Right and the obvious bigoted, "family values" groups that use Christianity and Jesus Christ as some sort of umbrella to make assaults on other people. But in other ways, religion can be repressive personally.

MRR: Ryan, tell me what the song "Trust" is about.

Ryan: I'm just getting screwed left and right! Fuck these questions!

MRR: Actually, some of these things come up in other songs too, there's some issues here.

Ryan: I was actually going to finish on the "Fargo" thing, it's sort of about being threatened for being what you are and (looks at his beer) ... ooh this is going to my head pretty quickly!

Scott: Ryan's getting saucy.

Ryan: Forget it. "Trust," yeah, "Trust" is another unpleasant one. I guess "Trust" is about people, and specifically I think it's about people who I care about, and people in general. I think especially I see it in the punk rock scene, just people who were abused and raped, and fucked over as kids. It was specifically about somebody I really cared about and we couldn't trust each other, they didn't feel they could trust anybody.

MRR: Do you feel you can trust people?

Ryan: Sometimes, I don't know.

MRR: Do you feel you can trust me?

Scott: Get your hand off his knee!

Scott: I think the lyrics really spell it out.

Ryan: Yeah.

MRR: I do too, but a lot of people who read this interview won't have seen the lyrics.

Ryan: I'm sort of uncomfortable with explaining lyrics to people.

MRR: I thought you might want to talk about the general experience, rather than specifics.

Ryan: Well, everybody just tries to be strong and individual, and people do a bad job of trying to trust one another and being able to rely on each other, and it's kind of sad.

MRR: I see this a lot in the punk scene, and in general these days: People walking around with this big chip on their shoulder, and they're hard-ass, and they're mean and it's like cool to be seen as some mean bad-ass motherfucker who's going to kick your ass if you look at him wrong. Do you guys run into that?

Ryan: Welcome to tour!

MRR: But I'm talking about in the music scene as well, the bands.

Ryan: The hardcore scene? oops, shit, I'm gonna get my ass kicked now.

Scott: You get a lot of jockey type people, who just want to be violent.

Ruairí: I think what he means is just people that are hard, that are hard core. I don't know.

Scott: You mean is that just a front? Some people are just that way because of their upbringing, and some people are that way because they're trying to prove something.

MRR: This kind of plays into the lyrics of "Trust," because there are those words at the end that say "sometimes our strength is our greatest weakness." I thought that was kind of interesting, about people putting up these false fronts, and then not letting anyone in.

Ruairí: If you never let anyone in, you're never going to have anyone.

Ryan: That's pretty much exactly what I'm saying.

Ruairí: You have to be willing to get burned.

John: There's about half our songs.

Ruairí: You have to be willing to get burned, if you want to have love. Any kind of it.

MRR: What sort of experiences do you think have shaped your lyrics, Ruairí? What's important to you?

Ruairí: I keep politics out of it a lot.

Ryan: And it's worth noting that you're pretty political.

Ruairí: Yeah but I keep politics out of it.

John: To an extent.

MRR: Why is that? Do you do that on purpose?

Ruairí: Yeah definitely. I have written songs that became political manifestos, and I went "OK, that's it" I can't just half-assed write a political song. Those are inane, or they're preachy. Either you write a political manifesto, or you stay away from it entirely.

MRR: Do you think writing about politics can make a difference, that it has any impact on people?

Ruairí: Sure I think so. I think it had an effect on me, some of the politics that I have.

MRR: You mean the music?

Ruairí: The music.

MRR: For each of you, who are your heroes?

Scott: John likes the guy from Yes. (laughter)

John: Yeah, I like the guy from Yes. ... I think of musical realms and other realms as being pretty different. I don't write lyrics.

MRR: This is not necessarily a musical question. It's about life, generally. Who are your heroes?

John: I don't know, they change every week. I'm into religion as an object of study. I'm not into it as a way of life.

Scott: Mind control?

MRR: Scott?

Scott: What question are we asking here?

Ruairí: What's important to you?

MRR: No, who are your heroes?

John: Oh! I could have answered that one.

Ryan: Hair bleach.

John: It's all about hair bleach and pomade.

MRR: Come on, we're running out of tape. Who's inspired you?

Scott: The second solo on the third song....

Scott: My mom has really inspired me. My mom raised me on her own and worked a full time job. Sorry I'm kissing her ass, but ...

Ruairí: No, it's the same with me.

Scott: I mean we have absentee fathers and our moms are pretty strong.

Ruairí: Definitely my mom. A lot of political martyrs in Irish history have inspired me with just soul inspiring.

MRR: You're Irish, is that right?

Ruairí: Yeah. ... American, the idea that true strength is not how much pain you can inflict, but how much you can endure.

Ryan: I'll have to sell out and repeat what they said. My dad died when I was pretty young and my mom raised five kids on her own. Beyond that, I don't know. A lot of writers, a lot of musicians, just people who can write something and inspire you to keep living when things are shitty.

MRR: Does anybody come to mind? Or books you've read?

Ryan: Tons of people, I read a lot, but singling people out would be kind of silly.

Scott: How about you, who's inspired you?

MRR: Actually, I was inspired by Ian MacKaye quite a bit. I think he...

Scott: Judging by the beer you're drinking, I'm seeing that that's pretty true.

Ruairí: Hey, I'm drinking Dos Equis, that's two x's

Scott: He's twice as straight-edge as you are.

Ruairí: Shall we (shut off) the tape?

MRR: No, let's just leave it on and drink. Anything you guys want me to ask you? That you think we should talk about.

John: I was thinking about political lyrics. It seems to me that we're socio-political, which to me has meant songs that say "us" rather than songs that say "them." I think that makes sense. That if you're always talking about "them", then you're not going to get anywhere, but if you're talking about "us," then that's a more powerful song.

Scott: Us is not "us" as in the band, but "us" as in everybody.

John: Inclusivity rather than opposition.

Ryan: As far as political songs go, I'd say that the ones that have inspired me more, years before I knew that punk bands played from Berkeley, and I was in to that 7 Seconds sort of stuff and all the "Youth Crew" sort of crap, that spoke to me. Political songs that tend to really get to me aren't the manifestos that a lot of people write. Even bands that I like sometimes write stuff like that: "OK, here's the problem, here's what you do." It's stuff that's at a more personal level, and talks about the problems in a more honest way than jargon.

MRR: It seems like there's a lot of dogma in the whole punk scene.

Ryan: It's rhetoric. It's people mouthing off the words of books they've read. It hasn't been absorbed into them and put back out from a personal perspective.

Ruairí: Yeah, thanks. I read Marx too.

Ryan: Exactly.

MRR: Who would you want to play with, if you could play with anybody?

Scott: Like bands?

MRR: So why do you use heavy metal drum sticks?

Ruairí: He got them at bat day at a Giants game.

Scott: I break too many drum sticks, so I bought expensive drum sticks. And you know what? I don't break drum sticks any more.

John: They spin better.

Scott: Yeah, they spin better, and they match the sweatbands that I wear.

Ruairí: (rolling eyes) All right...

Scott: And when you light them on fire, they won't burn to a crisp. They reduce hand fatigue.

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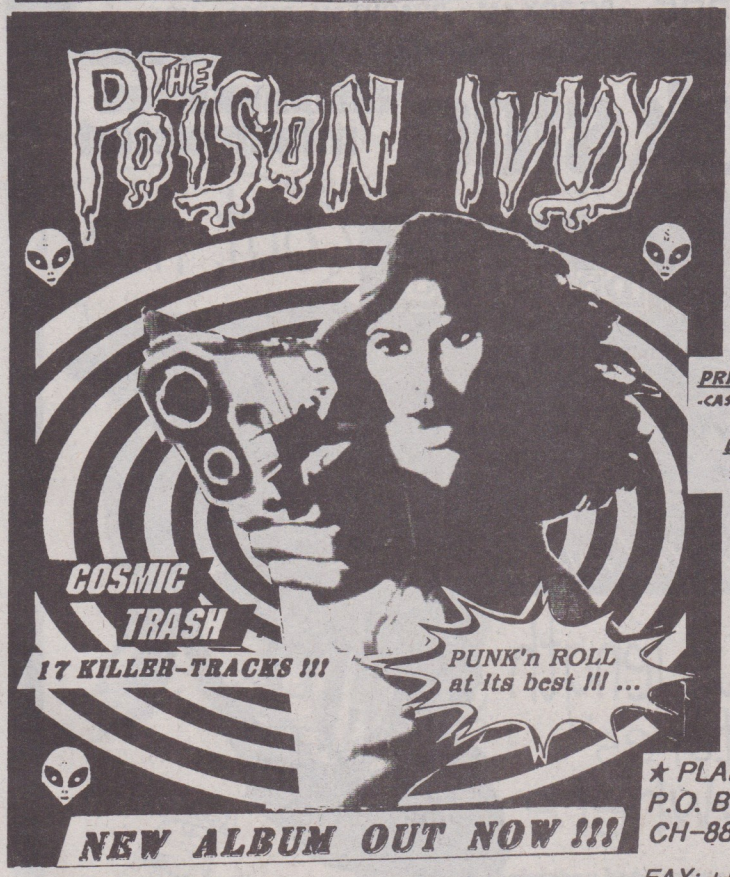

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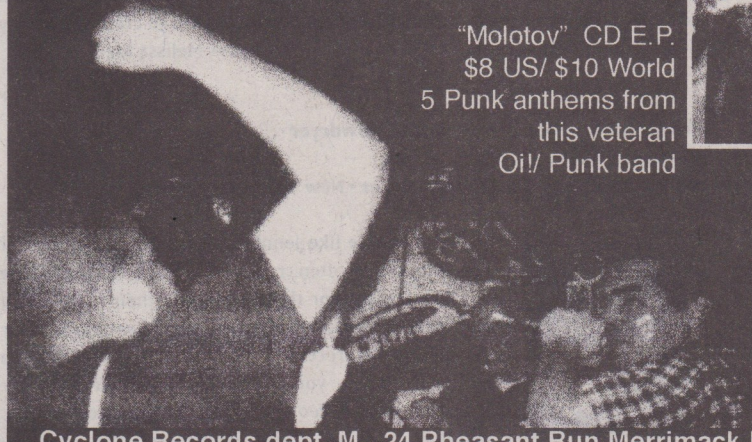

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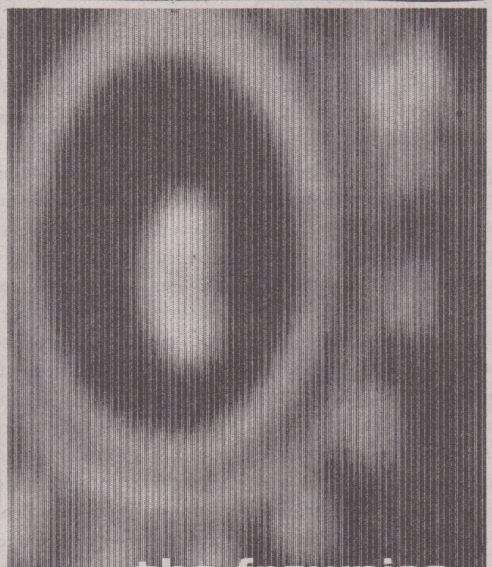

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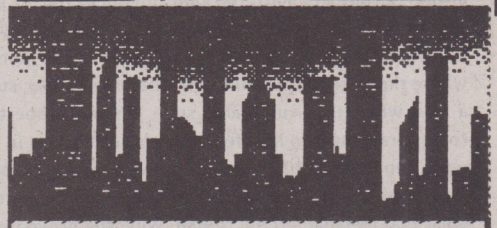

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MRR BOOK REVIEWS

Bunker Man • Duncan McLean
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Bunker Man is Scottish writer Duncan McLean's US debut. Given this new audience, it's only fitting that the book should feature a good old fashioned American style psychopath. The action revolves around Rob Catto, who has recently moved with his wife Karen to a new town where he works as a janitor at the local school. The rector at the school has been worried about a strange parka-clad figure lurking around the grounds, and Rob takes it upon himself to hunt the guy down. But it won't take the astute reader long to figure out that "Bunker Man" is just a lonely old loon who lives in a dilapidated building nearby and Rob is the one who's the true psycho. (It won't take the *MRR* reader any time at all to figure out since I just blabbed it.) Rob's happy young life starts slowly crumbling at the edges as he becomes delusional, until it all comes crashing down in an unpleasant finale of meat cleavers, murder and rape. I found *Bunker Man* cleverly crafted, well-written and relatively annoying.

First of all, why the male writer fascination with guys who go crazy in a sex-n-violence sort of way? Rob is losing his job, his wife and his mind, but he never loses his hard on. The early part of the book makes Rob's abundant sex drive for Karen perfectly clear. "When they broke apart, her tongue wasn't all the way back in her mouth. He saw the pink tip of it, and immediately his cock went completely hard." "Christ, just the memory of the way she looked that day was enough to give him an erection." "Seeing her standing there like that gave him an immediate erection." Once we've established that Rob is pretty much always sprung, it's hard (no pun intended) not to get a sinking feeling when Sandra Burnett, the school's 14 year old Bad Girl, appears on the scene. Called into Rob's office for having a porn mag in her purse, no less. Gee, I wonder where this is going? We all know what those sulky, sultry teenage girls can do to a man who's in a vulnerable state. Just ask Robert DeNiro. First Jody Foster comes prancing into his life in her platform shoes in *Taxi Driver*. Then as if that wasn't enough, he had to mix it up with the perky, pouty Juliette Lewis in *Cape Fear*. And anyone unfortunate enough to see the recent *Jackie Brown* knows what that Melanie girl did to him. Why, she drove him so crazy he had to shoot her in a mall parking lot. Oops, there I go, giving away plot details again.

Anyway, apparently Rob hasn't had enough free time from his janitorial duties to see these movies, and so he embarks on the surest road to ruin, having sex with the prepubescent hottie. Who of course turns out not to be so bad, she's just lonely and wants to talk. Just like his damn wife. Jesus, all these women want to do is talk, talk, talk, it's driving him crazy. He needs to show them who's boss. And then there's his work. They don't respect him. The rector doesn't seem to be paying any attention to the memorandum Rob sent him recently, the one with the brilliant idea about confiscating drugs from the students and redistributing them to school staff. Maybe he'll have to cook up some scheme involving Karen or Sandra and Bunker Man and some blood and sex and screaming, that'll show them all who's in control...

The thing is, *Bunker Man* really is well-written. The details are beautifully sketched and McLean has a real gift for capturing everyday dialogue. Before Rob starts losing it his conversations with his wife and coworkers ring snappy and true. At the beginning of the book the janitors are annoyed because they're being asked to keep an eye out for immoral behavior among the students:

"'It's shite' said Donald. 'That's not my job, that's not what I signed up for.' 'What was it then?' said Billy. 'The foreign travel, the glamour of the uniform?'...'That's really why you're a jannie: cause you reckoned it was the best skive available on a union wage, you workshy cunt.' 'Oi, Bill,' said Rob. Watch the language. We don't want the kids to hear words like that, do we? Union,' he mouthed'."

Rob's initial self-monologues are hilarious as well, perfectly preserved scraps of irreverent internal banter, the kind of thing that helps you make it through the day. This is one of the best things about the book but it gets lost as Rob's thoughts skitter into bizarre, ugly patterns. The transformation is skillfully done, but as you stop being able to identify with Rob it becomes less rather than more interesting to be privy to his thoughts.

And what's the motivation for Rob's spiral into depravity? Okay, so he feels bad because his wife has a cush office job and he's scrubbing the student urinals. Alright, so he's a man who has trouble communicating in relationships. But to me his problems don't seem like anything that couldn't be fixed with a couple classes at the local career college and a quick perusal of one of those Deborah Tannen books about how men are from Mars and that's why they don't like to ask directions. I guess what I'm saying is between ex-boyfriends and reading about Pete Wilson in the newspaper there are enough crazy guys in my life. Since it's fiction couldn't this one just stay sane? — Melissa Klein

White Trash Debutante • Jennifer Blowdryer
94 pages • $9.95
Galhattan Press • 270 East 10th Street • New York • NY • 10009

I admire people like Jennifer Blowdryer. In the face of adversity and an often cruel, uncaring world, they're able to carve a niche for themselves, live their lives with a minimum of outside assistance, and always look their very best in the process. If you lived around San Francisco in the early 80s, you might remember her from her appearances on *Videowest*. If you're a punk rocker type, you may recall her fondly remembered column in the pages of *MRR*, or even from her stint with Deaf Club staples the Blowdryers. *White Trash Debutante* is her account of a desperate, street level adolescence spent in smoke filled punk rock clubs and always on the brink of breakdown.

In her introduction she writes, "I hope there is something in my sordid existence to share besides pain, boredom, victimization, and anger. Maybe even the fact that it wasn't so very sordid after all." Brought up in a staid, upwardly mobile New England household, Blowdryer's family splits in the mid 70s and she is brought West to live among the free-thinking, free-loving peaceniks of greater Alameda county. Rather than shrink away from her unfamiliar environment she dives headlong into what she describes as the white trash equivalent of traditional debutante 'coming out' season—"...at Berkeley High, I was plunged into a riveting underworld of constant criminal activity. Not only was I able to surround myself with pimps, drug dealers and weaponry, I was required by law to attend every day." Eventually fate intervenes in the form of the Sex Pistols and the Ramones—punk rock has arrived in the Bay Area, and Blowdryer and her circle of social pariah friends have a focus for their youthful exuberance.

The narrative runs the gamut from Jennifer fronting the Blowdryers in the cramped confines on the San Francisco Club for the Deaf to interviewing Anthony Newley on behalf of *Videowest* years later. It includes battles with club management, public Seagrams' Seven sprees, unrequited and destructive crushes, drug damage, and run-ins with various lowlife characters, earning enemies all along the way. "Instead of trying to be accepted, part of the game was to try to get as many people to reject us as possible," she explains. "We were too young to really want to get laid or look good, we had too little going to be pretentious. Sometimes I didn't understand why we got rejected when we weren't even trying." Up-front and unapologetic. "Sometimes we got physically ejected from parties we'd weaseled our way into. Once I was literally thrown down the stairs by a gay poet/hustler, and shouted, 'I hope I'm not as boring as all of you when I'm thirty.'" Perfect.

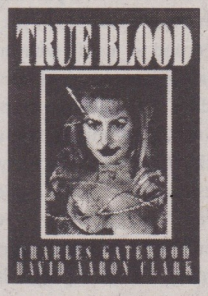
Though she thankfully doesn't waste words trying to recreate stretches of dialogue or lay events in strict chronological order, her economic style works perfectly. Witness "Lorna might be wearing a huge amount of black liquid eyeliner, a baseball cap that looked tiny perched on her huge body, and a trenchcoat to cover up her bulk" or "Bobby Tomorrow was an expert, cool, still preserved

MRR BOOK REVIEWS

before that strange decline career junkies get in their 12th year or so. He always wore a white dinner jacket, and didn't babble." Quick, sharp, and to the point. Ten bucks might be a bit dear for not quite one hundred pages, but I do understand the harsh realities of operating a small press company.

White Trash Debutante really is more than just your average bleary-eyed, world-weary memoir, it's inspiring, brutally funny and totally unrepentant. I can only hope that the sequel will be as good. — Jeff A. Heermann

True Blood • Charles Gatewood and David Aaron Clark
64 pages • $19.95
Last Gasp Books • 777 Florida Street • San Francisco • CA • 94110



Photographer Charles Gatewood is always two steps ahead of the rest. Perhaps best known for his extraordinary photographs of the Modern Primitive Movement, he has spent the past 30 years documenting many non-traditional aspects of American culture, including the subcultures of body modification as well as various activities of the sexual underground in videos and books like Re/Search Publication's *Modern Primitives, Sidetripping, Forbidden Photographs,* and *Photographs: The Body and Beyond.* In recent years, as exhibitionism, tattooing and piercing, and even sadomasochism have entered mainstream American culture, Gatewood seems incredibly prophetic as his photographs have been an integral part of destigmatizing once-forbidden acts.

In his latest release *True Blood,* Gatewood's photographs exhibit the largely unknown worlds of pagan blood ceremonies, modern day vampires, as well as the extremes in body play and manipulation. The text was largely contributed by David Aaron Clark, reviewer for Bay Area's *Spectator* and *Screw* magazine, fiction writer and performer. Danielle Willis, vampire poet and model, wrote the introduction and Dr. Daniel Lapin, author of *The Vampire, Dracula* and *Incest,* provided his psychoanalysis for the book's afterword.

True Blood teeters from uncomfortable to downright disturbing. Congealed blood, dried blood, livestock blood... Although there is no doubt that there is a definite erotic aspect to this type of blood play, the reader is far too removed to feel anything but discomfort. Unless of course, one is already into this type of play. Even the fact that many of the models are in various states of undress fails to arouse. I know these activities widely exist in the SM world, but many draw personal boundaries at blood play. Largely due to a fear of disease, fear of necessitating medical attention, and/or fear of leaving permanent markings. Therefore, without personal experience, just viewing images like these test our limits of what can actually be considered erotic.

The highlight of *True Blood* are photographs of Reverend Steven Johnson Leyba, Mescalero priest in the Church of Satan of The United Satanic Apache Front (USAF) and Danielle Willis, performing a ritual cutting and the Apache Whisky Rite. The exact performance they made famous last year as the main act for San Francisco political consultant Jack Davis's 50th birthday party. The audience, largely made of the city's leading politicians, socialites as well as members of the SF 49ers, was said to have been especially interested in seeing the Reverend sodomized with a Jack Daniels bottle by Danielle, dressed as the whitewashed Disney representation of Pocahontas. Although the performance was widely discussed, most present that night seemed unable to recall even its more sensationalistic aspects, but everyone agreed on its inappropriateness. I find it extremely interesting that this very embarrassing event for much of the city's elite just happens to be documented in Gatewood's latest book. I'm sure there is no connection, just another example of the prophetic nature of Gatewood's photographs.

I can't decide what I feel about *True Blood.* I think Charles Gatewood is one of the greatest photographers of our time. His work is not only historically significant, but amusing at times and best of all, fresh. I had the opportunity to view some of the photographs prior to publication, which in their unadulterated form are hauntingly beautiful. But the finished product, with it's red stained cover and gruesome text, leaves me quite cold. At first, I was fascinated by the rawness of each picture, the look of ecstasy Gatewood catches in the model's eyes, the delirium even. But then I just wanted the book out of my room, because it scares me and having it too close gives me the willies. Yet, I look through the pages over and over again with a sadomasochistic curiosity. Which I believe is the exactly the effect Gatewood desired: intrigue, disgust, fascination, repulsion, attraction, fear... Yep, it's all there. Now, does anyone want my copy? — Catherine Cook

Public Secrets: Collected Skirmishes of Ken Knabb: 1970-1997
408 pages • $15
Bureau of Public Secrets • POB 1044 • Berkeley • CA • 94701

As a service to the bulk of readers, here's a quick introduction to the

Situationist International. During the mid 50s, in the tradition of European avante-garde movements (Dada, Surrealism, Futurists), there was The Lettrists who, after a break with Isou Isidore (founder), led (a term subject to the interpretation of historicism but used here for convenience, not judgment) by Guy Debord, formed the Lettrist International. They produced little more than a journal named *Potlatch* (after the gift giving practice of Northwestern Native Americans). In the late 50s, together with the remnants of Asgar Jorn's Imaginist Bauhaus group, the L.I. congealed into the Situationist International, a group dedicated to the unfettered creation and discovery of situations (a convergence of radical theory and cultural practice).

On the "cultural front" the S.I. is noted mostly for Industrial Painting, detournment, and the practice of the derive (a sort of surrealist exploration of known and unknown psychogeographies). But the S.I. experienced a fundamental break where the "artistic" faction was excluded and the "political" group remained. The S.I. produced a very slick journal (10 issues over 11 years), an extremely cogent critique of modern conditions (based heavily on "early" Marx, a fierce anti-authoritarianism, and a well-read Continental tradition), and a series of scandals that many say foreshadowed the great scandal of Paris in the May of 1968. After 68, given that the conditions of "the Spectacle" had not been greatly superseded, the S.I. disintegrated through autocratic breaks and an idealized "coming into being."

The S.I. has been referred to much in regards to the punk rock phenomena in the last few years. This has been exacerbated by *Rolling Stone*'s writer Greil Marcus' *Lipstick Traces* that takes a jaunt through fancy, Dada, and the Situationists to reach Johnny Rotten and the last Sex Pistols show (that is pre-Filthy Lucre of course). Much ado has been made of the detournment by Jamie Reid of a photo of the Queen (with a safety pin through her lip) and the similarity between the choices of slogans used by the Sex Pistols and those spray painted on the walls of Paris in May of 68. And there is a point, although more has been made of it than may be appropriate, to all of this. Malcolm McLaren was affiliated with King Mob, a pro-situ group from England, and was interested in the subversive elements of the "situationist" take on culture. But, like most English speaking takes on philosophy and critical thought, only the facade was co-opted by Malcolm. (Although of note is the more meaningful detournment by the Breederz of Guy Debord's first book). Gone was a Marxist analysis, an anti-work ethic, and an opposition to cultural production. What remained was an spectacularly antagonistic take on society, culture, and economy entirely within its domain, in its service.

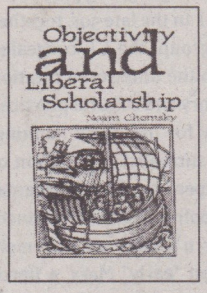
Ken Knabb, to his credit, has attempted to reinstate the shell of situationism with a breath of life. Knabb edited and translated the most thorough English anthology of the Situationists (the S.I. Anthology as it will referred to) in the early 80's. He has resided in the Bay Area for about 30 years and has been involved in most of the micro-history of Bay Area Situationist activity.

His recent book *Public Secrets* has three parts, an essay "The Joy of

Revolution", about a hundred page autobiographical portion (titled not so humbly Confessions of a Mild-Mannered Enemy of the State), and a collection of the bulk of Knabb's own writing. It's a heavy and well balanced mix. Coming from a foundation in European Classics, Zen Buddhism, and the Situationist International, Knabb outlines both a liberatory future, an example of one persons practice to those ends, and a large series of footnotes. Among those footnotes is an extensive pamphlet on the Relevance of Rexroth (a Bay Area poet, professor, and newspaper editorialist), an excellent piece on the Realization and Suppression of Religion, and many more arcane tracts on past cliques and their shortcomings.

Although not an introduction the S.I. by any means, *Public Secrets* is a glimpse at how the Situationist perspective grew up in the United States, and what has limited it. The history of the S.I. is one of uncompromising breaks and fracture. When pro-situationists (non members of the S.I. who carried on in their tradition) started to organize they wasted much of their time mimicking the ideological purity they saw in the S.I.. In an American context, (which is to say an individualistic context) that has entailed schism upon fracture after break, and in the end the only pro-situationists left are those who work alone. The Bureau of Public Secrets (Ken Knabb's "organization") is no exception. But as a project completed, *Public Secrets* is an accomplished work that should interest any DIY theorist. — Aragorn

Objectivity and Liberal Scholarship • Noam Chomsky
142 pages • $12
Black & Red • POB 02374 • Detroit • MI • 48202



The idea of objectivity is the linchpin that maintains the credibility of both the academic world and the media. Those who operate in either realm are expected to stand above the dirt and petty infighting that takes place in the ordinary world, sort through it with a careful and impartial eye, and emerge with a clear picture of what the truth of the situation is. Without the guiding institution of objectivity, the authority of the professors, reporters, and pundits who make it their business to interpret our world for us would disintegrate, their voices would represent just another cluster of opinions, rather than carefully reasoned wisdom.

In this small booklet, which reprints an essay from 1968, Noam Chomsky takes on what he calls "the failure of objectivity," especially as it relates to liberal opinions on Vietnam and the Spanish Revolution. Chomsky wrote this essay when Vietnam was the dominant crisis of the day, but it remains relevant, both as an historical analysis and a general study of how liberalism functions to maintain the status quo it allegedly criticizes.

Two long standing themes in Chomsky's work are strongly developed in *Objectivity and Liberal Scholarship*: that intellectuals, rather than representing critical dissent, attain an elite status that gives them an interest in justifying the system, and that to understand the basic assumptions of any political system, one must study the ideologies of its moderate and liberal voices. This is exactly what Chomsky proceeds to do, with very practical results.

Part I, the section that deals with the situation in Vietnam, is the most successful part of *Objectivity*. One of the ironies of Vietnam is that it was a war designed by "the best and the brightest" of America's intelligentsia. The architects of Vietnam were the same people who were going to build an American Camelot, spoke idealistically of the New Frontier, and declared the War on Poverty. The Vietnam Era represented the rise of specialized academic minds (especially social scientists) as an influential force in government, and the implications of this is one of the fundamental issues in Chomsky's essay. He labels the rising intellectuals as "the new mandarins," referring to the bureaucratic functionaries who served ancient Chinese emperors. The infusion of social science into government, according to its practitioners, was the beginning of a new era in itself. Chomsky quotes Ithiel Pool as saying that it is through the social sciences that "men of power are humanized and civilized." Chomsky's reply is characteristically dry and to the point: "In no small measure, the Vietnam war was designed and executed by these new mandarins, and it testifies to the concept of humanity and civilization they are likely to bring to the exercise of power." This statement gains a poignant edge when you consider that Chomsky first wrote these words in March of 1968, and that the massacre at My Lai was soon to be revealed. The atrocities committed at My Lai captured the American imagination perhaps more than any other event, and for many came to represent the moral essence of the Vietnam war.

But even without the illumination of My Lai, Chomsky has plenty of ammunition to support his case. He presents a broad survey of the intelligentsia's justifications for US policy, comparing their theoretical assumptions to the observations of journalists. Chomsky says that: "Many have remarked on the striking difference between the way in which the press and the visiting scholar describe what they see in Vietnam. It should occasion no surprise. Each is pursuing his own craft. The reporter's job is to describe what he sees before his eyes... The colonial administrator, on the other hand, is concerned to justify what he has done and what he hopes to do, and ... to construct an appropriate ideological cover..." Thus, the new role of social scientists, according to Chomsky, may be seen as taking the torch of "the White Man's Burden" from Kipling and his fellow imperialists and carrying it to new vistas. This is where the "failure of objectivity" enters the fray: just as the White Man's Burden was considered an undisputable, divinely ordered truth by Victorian imperialists, so too do Chomsky's "new mandarins" see the right of the United States to intervene in the affairs of other "underdeveloped" nations as an objective, scientific truth. Chomsky points to the words of Kenneth Young (then-president of the Asia Society), who "describes our difficulties in 'transferring innovations and institutions to the Vietnamese...' For this objective scholar, there is no question of our right to 'transfer innovations and institutions to the Vietnamese,' or of our superior insight into the needed innovations or appropriate institutions." In short, despite the glorious proclamations of Ithiel Pool and his ilk, the infusion of social science into the halls of power reinforced old ideologies and gave them new life, rather than the dawn of a more "humanized and civilized" order.

If anything, this role of intellectuals as "new mandarins" working to justify the policy goals of the state is even more relevant now than in 1968, because US intervention is becoming more widespread, not just through military tactics (i.e., Bosnia), but economically (GATT, NAFTA, the IMF, the World Bank). Because science is a more convincing god than the patriarchal deities of old, the intellectuals are needed to convince us of the necessity of adopting the new ways, with the assurance that they will ultimately be good for us.

In part II of *Objectivity*, Chomsky addresses how liberal intellectuals face the past. Specifically, he looks at how the Spanish Revolution during the 1930s is perceived in mainstream dialogue. This section is not quite so interesting or useful as the material on Vietnam, partly because the focus is much narrower, most of Chomsky's criticism here is directed against a single history of the Revolution, *The Spanish Republic and the Civil War: 1931-1939* by Gabriel Jackson. As usual, Chomsky's analysis is detailed and precise, but because of the narrow focus, it is more difficult to view it as a universal analysis that demonstrates the nature of liberal intellectuals in general, especially over a distance of almost three decades. Still, Chomsky's work does show some interesting parallels between how liberal historians looked back at the Spanish Revolution and how modern historians tend to look back at Vietnam. The mainstream view of Vietnam now is not that it was an immoral enterprise from the beginning, but that it was a noble but misguided attempt to do good. We were destroyed by our own naïveté. Similarly, the liberal views on the Spanish Revolution that Chomsky evaluates view the attempts of the Spanish peasants (especially the anarchist factions) to create radical societal reforms as hopelessly naïve and unrealistic. Chomsky does an admirable job of showing parallels between the elites in the Soviet Union and America (both governmental and academic), and how these parallels bred very similar hostilities to popular mass movements.

Objectivity and Liberal Scholarship is clearly not a good book as an introduction to Chomsky, much of the thought is highly theoretical and requires at least some prior knowledge of the historical events involved. The section on Spain is particularly difficult in this respect, being as it involves so many different factions on all sides. However, for someone interested in investigating different perspectives on the history of revolution, it's certainly a worthwhile resource.— Chris Hall

MRR BOOK REVIEWS

Dangerous Drawings: Interviews with Comix and Graphix Artists
edited by Andrea Juno
224 pages • $24.95
Juno Books • 180 Varick Street • 10th Floor • New York • NY • 10014

There are certain independent publishers that create trends. Re/Search publications seem to do this with every new release. When the company split, V. Vale formed V/Search and Andrea Juno started Juno Books. Juno's latest release, *Dangerous Drawings*, will expose more people to other unsung forms; underground comics and independent art. Certain names will be more familiar than others, but all of the artists work outside the mainstream to realize their particular vision. This book illustrates that vision to the reader and delves into what lies behind the artwork.

This book does not just look at comics, it also covers other types of underground arts including manga, graphics, cartoons, graffiti and hip hop. The focus isn't just on the newest and hippest but goes back a few years into influential artists such as Art Spiegelman who opened the doors for many popular artists today.

As always, Juno complies a vast and varied number of artists and asks them specific questions to their lives and work. Juno and the artists step beyond the normal lowbrow, unentertaining interview and reveal many previously unseen facets.

Art Spiegelman tells of his mother's suicide, the inspiration for his *Maus* series and his own mental breakdown. Chris Ware (*Acme Novelty Library*) tells how as a student he was told to basically steal from other artists which he steadfastly refused to do. Julie Doucet (*Dirty Plotte*) details her early beginnings as a self published artist in Canada and how her work reflects being a woman comic artist. Eli Langer tells of his art being stripped from the walls of Mercer Union Gallery while he was charged with creating obscene material, possessing child pornography and exposing obscene material to public view. Emiko Shimoda, a Japanese manga artist details her life in the artists collective Tokyo Funky Stuff. Emiko openly discusses her feelings of how men are tools for women, and her belief that her life as a woman is over now that she pleased her husband and family by having a child. Next up is Dan Clowes (*Eightball*) who discusses his life in art school and his influences in film, literature as well as his upcoming movie project. G.B. Jones talks about her Tom of Finland inspired drawings of women and how they turn the tables, as the rebels become the oppressors in her very sexually themed tales which were specifically designed for the pages of the influential queercore zine *J.D.s.* Chester Brown (*Yummy Fur*) details how his work moved from the surrealistic to the autobiographical throughout the nine year span he worked on *Yummy Fur*. Phoebe Gloeckner recounts how her teenage sexual relationship with her mother's boyfriend influenced her later artwork as well as how it affected her life. Gloeckner is without a doubt a survivor, once living on the streets of San Francisco with the hustlers and dope fiends only to emerge today as a medical illustrator with a master's degree. Aline Kominsky-Crumb blossomed as an artist around many of the inspirational comic artists, S. Clay Wilson, R. Crumb and Bill Griffith. In 1976, Kominsky-Crumb edited the influential women's comic, *Twisted Sisters*. In her interview, she details her involvement with a women's collective and how her disillusion with that group led to *Twisted Sisters*. Diane Noonin was Kominsky-Crumbs co-conspirator in *Twisted Sisters*. Noonin took the *Twisted Sisters* mantle and ran with it, editing two highly acclaimed women's comic collections in the early and mid 90s. Matt Reid comes from a hip hop background and explains that his influences range from graffiti laden trains of New York City to the work of Freud and Dali. Closing out *Dangerous Drawings* is Ted Rall, whom the readers of this zine should be familiar with. Rall describes how he got started with comics after being thrown out of Columbia and a disillusioning run at a job on Wall Street. Rall then goes on to tell of his start with editorial cartooning and how his DIY attitude to syndicating his cartoons eventually turned into a gig that has over 100 papers currently running his work.

Juno has selected a well rounded group of artists in *Dangerous Drawings* and anyone with any leaning towards the underground comics and art world will be satisfied and intrigued by these artists; their words and their art. — Trent Reinsmith

A259 Multiplex Bomb Outrage • Simon Strong
97 pages • $8.95
CodeX • POB 148 • Hove • BN3 3DQ • UK

The cover has a sticker that says:

"ACHTUNG! Ingredients... Alcohol and drug abuse, anal sex, cannibalism, cunnilingus, fellatio, francophilia, gratuitous violence, historical figures, moral ambiguity, more violence, necrophilia, profaanity, punk rock, scatology, scopophilia, self reference, silly diagrams, time travel, urinology... This is not a children's book"

A259 earns its warning label twenty times over, and even though the audience that author Simon Strong wants is definitely not underage, he writes with an upbeat, youthful tone that makes this often grotesque, surreal trip through Brighton a joy to read. If I thought I could get away with attaching the phrase "rollicking romp" to a book that contains necrophilic sodomy with Jayne Mansfield's decapitated head, I would. Well, I suppose I just did. Regardless, the book is very readable for anyone whose stomach's strong enough for the gore level of "Reservoir Dogs" or "Gore Gore Girls."

"'Errr...' he went, selecting his next victim with the viciousness of the arbitrary. 'Him next!' he went, pointing at me. 'Ulp!' I went, 'I hope you're going to rinse that whisk!' He grimaced and I was led into the terrible horror of hideousness which was the torture kitchen. The walls were spattered with blood and hot fat. I fought back the nausea as the stench of burning flesh seared my lungs."

Strong's punk rock background is obvious—the characters' constant struggle against self-inflicted poverty and their lager sodden rants against various authorities are familiar to every punk. At one point he plots the relative punkness of various UK 77 bands on a three dimensional graph, using the "culture-spatial relationships" of Image, Words, and Sound, with some funny results:

"'We'll start with the Damned, their first LP was pretty fucking punk in almost all respects; They couldn't play fast enough, they had to get the engineer to speed up the tapes to make it sound fast enough, their lyrics were gibberish, none of them had the foggiest idea what 'New Rose' was about, and their sleeves were pathetic, to the extent that the company accidentally put a photo of a completely different band on the back. Utter crap... But an almost perfect example of a triple [positive]..."

Strong is also unafraid to include a lot of dodgy subjects into the bizarre plot, including child pornography, snuff films, and high powered automatic weapons. However, *A259* is not just a disgusting trip through the gutter, it's also a surprisingly well crafted story. Strong's talented balancing of the outlandish with the everyday shows that he's a poised, intelligent writer. He's culturally aware enough to include a time traveling Jim Morrison (jerking off to a masturbating Nico) and an in-depth conversation about bootlegging the Velvet Underground, complete with discography.

This fast paced, easily read book is a treat, and it's twisted enough to merit repeated readings. Check it out! — Jesse Luscious

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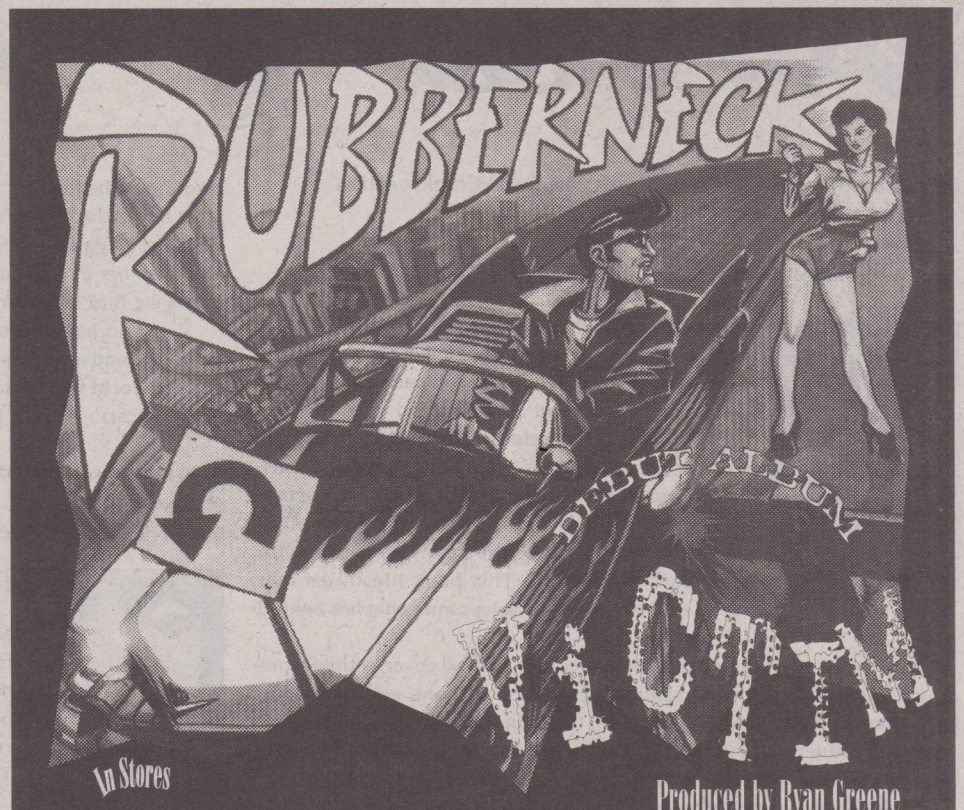

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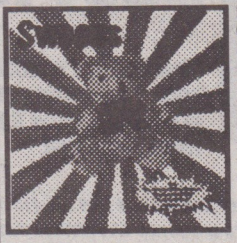

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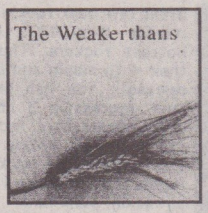

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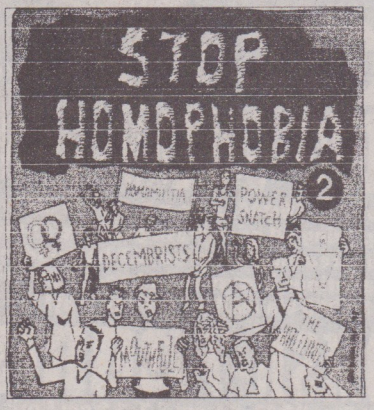

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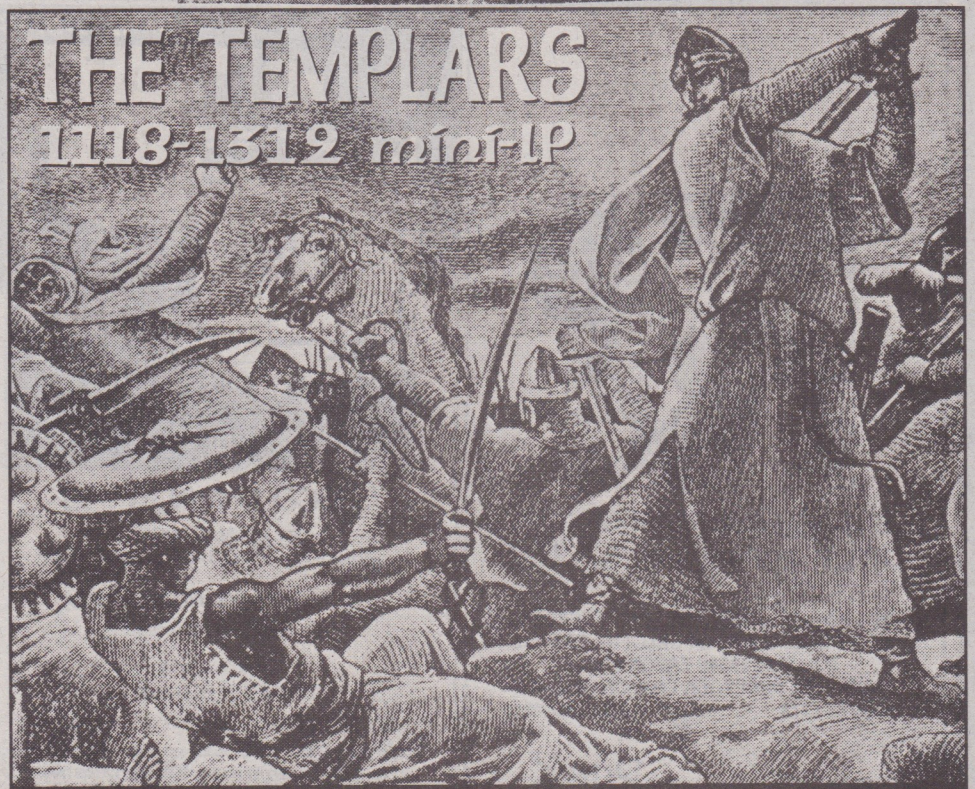

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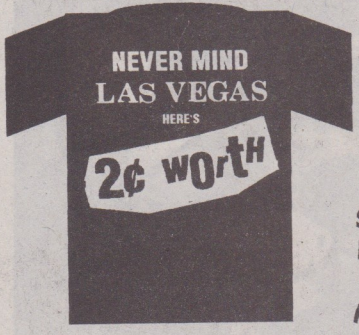

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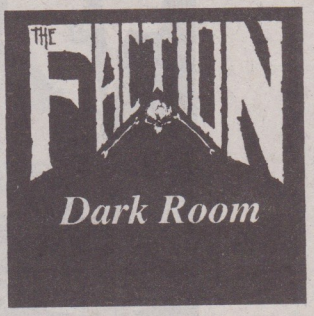

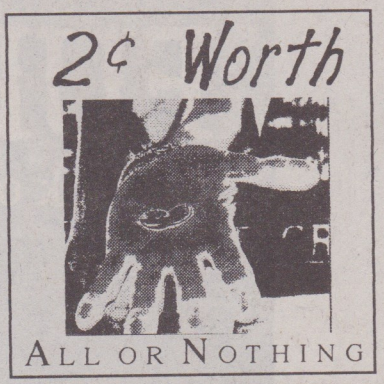

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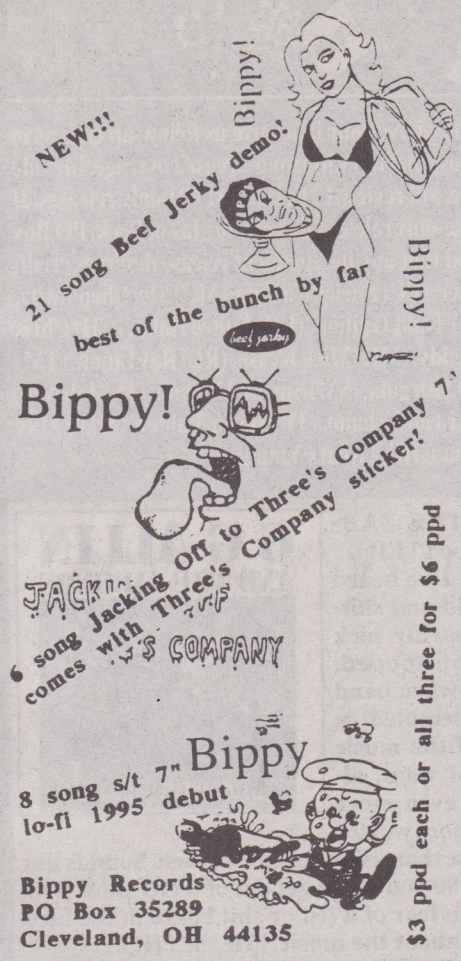
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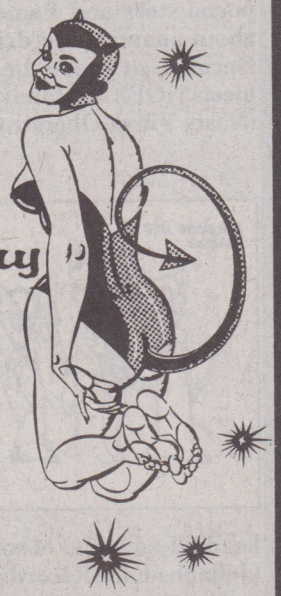

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ACABO EL SILENCIO - "...Y De Tierra Sale Trigo" EP

Not sure if I understand how this fits together - here's the pieces. Record put out in Finland by people who seem to be from Chile and who sing in Spanish. Details aside, it's midtempo hardcore, some metallic leanings. The metal is nothing terribly severe, though the leads are almost enough to annoy. Politics are the obvious focus, especially with regard to capitalism and power/money struggles. Solid release. (TM)
(A.E.S. c/o Juan Meneses, Loosarintie 2 F, 00910 Helsinki, FINLAND)

ACRID/LEFT FOR DEAD - spilt 12"

This is the toughest packing and vinyl combo I have seen in a long time. Gray vinyl shaped like a saw and white cover splattered with blood. Fucking beautiful. For some collectors, that's all this record would need, yet there is more that's beautiful. LEFT FOR DEAD mutilates with their furious pounding HC. You must embrace them, love them. ACRID destroys with an aggressive grind core style. Good all the way around. (TJ)
(No Idea, PO Box 14636, Gainesville, FL 32604-4636)

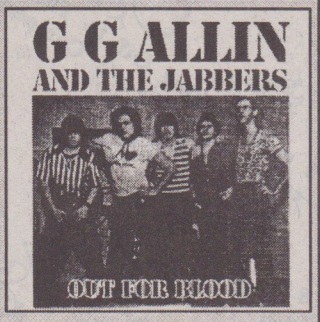
AD NAUSEAM - "Dein Letztes Geleit" CD

Metallic, melodic party-core from Germany. Odes to porno stars and Pamela Anderson share space with songs about anarchy and drinking. Of course, all the lyrics are in German, so I could be totally misunderstanding them. RKL meets NOFX in Hanover. (AM)
(Nasty Vinyl, Oberstr 6, 30167 Hannover, GERMANY)

ALKALINE TRIO - "Sundials" EP

Weird, the singer of this band reminds me of a mix of Lance from J CHURCH and the guy from SMOKING POPES. It's kind of cool, but an acquired taste. The music is pretty aggro and slightly melodic punk. The title song is decent, but forgettable. "Nose Over Tail" on the other hand, is a great stuck-in-your-head-all-day kind of song. I want to hear more. (BG)
(Johanns Face Records, PO Box 479164, Chicago, IL 60647)

GG ALLIN AND THE JABBERS - "Out For Blood" EP



This is the first I've heard of the pre-naked, bald and shit-stained GG. I can hardly pick him out of the mop-topped, striped-shirted, new-wave band photo. Just as disassembled as later efforts, though, the music tells tales. In a lot of ways, although the sound is even more horrendous, this is a more worthwhile collectors release than a few dozen I've seen. Sounds like at one time in '79 or '80 you could get out of a GG show with out wetting yourself in fear of a fist or shit bomb in the face. See, he really was all about the music!! He, he.. (RY)
(TPOS, 12 Mill Plain Rd, Danbury, CT 06811)

ANTI-FLAG - "Die For The Government" LP

Musically, ANTI-FLAG only seem to get better and better, or is it just me? Every song on this record is really good. I was skeptical of yet another song called "Kill The Rich," but this one is outstanding, with a kind of "Sonic Reducer" intro part. The only lagger out of the seventeen, I feel, is "No More Dead," with preachy lyrics about black-on-black crime, and a guitar solo that goes on forever. The rest are energetic and serious, ranging from eighties'-style hardcore to more ska-ish songs ("Summer Squatter Go Home"). It's the best I've heard yet from ANTI-FLAG. (GS)
(New Red Archives, PO Box 210501, San Francisco, CA 94121)

ANTI-NOWHERE LEAGUE- "Scum With Love...." LP

Oh brother!!!!!!! First off, the ANTI-NOWHERE LEAGUE always sucked big hairy balls, so it's no surprise that their new album is a handfull of limp dicks!!!!! I have three words of wisdom fer this lot: *give it up!!!!* What you got here is the tired old '80s glue rock done in the late '90s..... wow.....with titles like "Long Live Punk"....sheesh, I don't even think Greg Lowery would stoop that low!!!!!! (SW)
(Knock Out, Postfach 100716, 46527 Dinslaken, GERMANY)

APOCALYPSE BABYS - "Apocalypse Now" EP

This English band plays good, mid-tempo, sing-a-long pop punk tunes. The theme running through all of the vocalist Asterix's songs is alienation. Happy music that will make you depressed, the best kind, really. (MM)
(New Life Shark, PO Box 700320, D-44883 Bochum, GERMANY)

MUSIC REVIEWS

APOCALYPSE BABYS - "I Don't Wanna Be A Nazi" EP

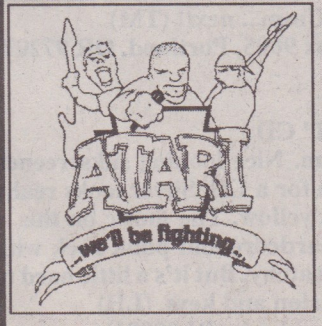
This British band is pretty fucking hot. "Still Unsigned" is a rocker that boasts of avoiding big labels. The A-side is about as catchy as it comes. This single is great! Fans of gutsy roots punk, you must obtain!!!! (TG)
(Trisomik Records, 69 Rue du Puits Juillet, 03600 Commentry, FRANCE)

APOCALYPSE HOBOKEN - "Monchichi" EP

These guys may claim to hearken from Hoboken, but their sound is more like an amalgam of '82 ADOLESCENTS and CH3. You get fast, melodic, kickass punk rock with great melodies on the title tune and the flip; but the third tune, "Deeper Than Inside," is an intense punker that does away with the hooks and just rips. Both styles are equally effective, especially in conjunction with the smart-ass vocals. The band says it's a promotional record that costs only $1 to cover costs; I hope you'll be more generous. Recommended. (SS)
(PO Box 88742, Carol Stream, IL 60188)

ARMED & HAMMERED - "It's About Fucking Time" CD

Tough-guy 'street rock' with covers of the ENGLISH DOGS and MOTORHEAD. I think I'll go home and listen to those records again. Man, Tim isn't crazy about MOTORHEAD but I think they were one of the best bands to ever come out of England. I got a used compilation of their early stuff the other day when Larry Wallis was still in the band ... man! "The new wave knew the jig was up when the first MOTORHEAD album hit. Their skinny tie dream would die a violent death." Oh yeah, ARMED & HAMMERED. Eh, boring. (RW)
(Obese Records, PO Box 532, Apalachin, NY 13732)



ATARI - "...We'll Be Fighting" EP

Accusing, CHAIN OF STRENGTH-ish, finger pointing, sXe that kicks ass. Teamwork Records is putting together a healthy, mostly, positive sXe label to be proud of, so support it if you're nailed to the X and want to keep that scene productive or just like raw HC. (TJ)
($3.50 ppd: Teamwork, PO Box 4473, Wayne, NJ 07474)

BACKSIDE - "Disconnected Misdirected" CD

Another lame CD cover, which hints at other band characteristics, in this case: unoriginality. The saving grace for BACKSIDE is that they take a 'GUTTERMOUTH crossed with DIESEL BOY' sound and play the hell out of it. I once read a review of NOFX that said, "Finally, a band that sounds like themselves, others should try it." My sentiments exactly! (JV)
(Isolated Records, 541 N. Main St. #104-180, Corona, CA 91720)

LES BATARDS - "Pouet!" 45

An old French band from '88 or so (vocals in French). This is actually pretty weak considering how late it came out. Reminds of a really bad UK SUBS single. Kinda rock and roll with no punk edge. Not all old stuff (if 1988 is old) was classic, apparently. (RL)
(Scoubidou Records, 57, Av. Jules Dufaure, 17100 Saintes, FRANCE)

BIZARRE X/PACKRATTEN - split EP

What the fuck is going on?!? I'm not sure if I hate this for its incompetence or if I love this for its uniqueness. BIZARRE X are in their own world. Imagine GODHEAD SILO playing straight hardcore totally not tight and recorded on a Tascam 4 track, all the levels running hot and the singer going stream of consciousness. Then they let PACKRATTEN down the hall borrow the same four track and without resetting the levels they record six totally out of control punk and hardcore tracks. Fuck, this is great. I can't deny that I'm drawn into this. The sad thing is, I'll probably hate both bands' next recordings which will probably be in a real studio. Get this! (LH)
(Vulgar Records, Otto-Nagel Str. 39, 02625 Bautzen, GERMANY)

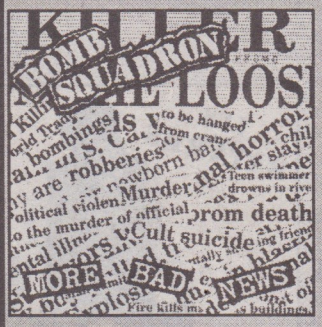
BLANKS 77 - "Tanked & Pogoed" LP

This record is the German version of the BLANKS' 1997 release, with three additional songs on it. "Fuck Halloween" was on "Songs For The Witching Season," a four-band compilation EP that I loved a few months ago. The other two, "I Never Needed You" and "Chinese Rocks" round out the bonus tracks. If you don't already have this record in your collection, I would recommend this pressing, only because "Fuck Halloween" is such a great song. The other two tracks are respectable, but you're not missing too much if you don't have yet another rendition of some punk songs that you can probably sing by heart already. The balance of the record, by the way, is fifteen rocking tunes, the perfect blend of classic and fresh that you'd expect from BLANKS 77. Get this version, or the domestic version, just GET IT. (GS)
(Nasty Vinyl, Oberstraße 6, 30167 Hanover, GERMANY)

MUSIC REVIEWS

BOCCA CHIUSA - "Controllo" CD

These Italians rush through six songs, with the speed and execution perfectly suited to make me take notice. They combine an older hardcore sound with a carefully executed almost mosh approach. Translations are provided so English readers can appreciate their personal/political views. (TH)
(Applequince, CP & Viterbo Centro, 01100 Viterbo, ITALY)



BOMB SQUADRON - "More Bad News" EP

Very strong mosh pit punk, in-your-face without being self righteous. This EP has less of a pub-punk feel than their other 7 inch ("Smash Hits"), with its singalong choruses, but it repeats "Fuck Your Idols" in a better version. The cover of CHUCK BERRY's "Run, Run Rudolph" is kind of fun, I guess, but not as good as the band's own stuff. (GS)
(Final Vinyl Records c/o Spiller, Saarstr 36, 46045 Oberhausen, GERMANY)

BOVVER 96 - "Knucklegirls" EP

They left hardcore behind and have moved into a strong street punk sound. And lucky for them they've still got that wicked woman on vocals who makes it all worthwhile. Lyric sheet included. (TB)
(Steelcomb Records, PO Box 18014, Philadelphia, PA 19147)

THE BUSHMEN - "Life's Hard" CD

This is pretty decent mid-tempo pop punk. Sort of like JAWBREAKER at times. Interesting singer that occasionally sounds like a sober Paul Westerberg. Sort of like DAG NASTY with a heavier guitar sound. (LH)
(Lollipop Records, 35 Chemin De La Nerthe, 13016 Marselle, FRANCE)

BORIS THE SPRINKLER - "113° Uomo" EP

More of the SPRINKLER's high energy hi-jinx you either love, hate or are indifferent to. Norb cranks by rhyming "(Sgt) Fury's Eye patch" with "Hitler's moustache", "puke" with "Cool hand Luke" and the soon to be classic "Glue-ue-ue"™. "Penalty Box" could easily be on the next HANSON BROTHERS CD. (HM)
(SuperSonic RefrigeRecords, Via Boccadasse 33/17, 16146 Genoa, ITALY)

THE BRUISERS - "Still Standing Up" EP

I wasn't too hip on this band's last release, a CD EP that I reviewed last issue, but this is downright great. The two originals are really upbeat and rockin tunes which mix oi toughness, country twang and an inkling of reggae to create a very original sound. Now, how many times do you hear that about a band? There's also two good covers, one of BILLY JOEL and another of The ANGELIC UPSTARTS. Buy this you fuckin' jerks! (RM)
(Haunted Town Records, 1658 N. Milwaukee Ave. #169, Chicago, IL 60647)

BUS DRIVING SUPERHEROES - "Christy" EP

Crankin' openers on both sides of yet another SCREECHING WEASEL-ish band. BDS manages to keep that sound relatively fresh for how overplayed that style is. Way better than the RIVERDALES. (HM)
(420 S Graham St. #9, Pittsburgh, PA 15232)

CAUSE FOR EFFECT/UTTER BASTARD - split CD

Holy shit CAUSE FOR EFFECT really suck! I can barely describe this. Imagine some funky 70's rock n' roll being played to fast, with some guy growling noises out over the music. No, actually do yourself a favor and don't try to imagine this because you may have a seizure. The last couple of the tracks on this 3" CD belong to the Bay area's own UTTER BASTARD. Their stuff is total blurcore, with dual vocals. When they slow things down a touch, I actually liked it. Unfortunately, they couldn't quite hold it together on the really fast stuff. (RC)
(Tylyt Levyt, PO Box 37, 55800 Imatra, FINLAND)

CEASEFIRE - "Statement" CD

I swear I've listened to this before, but I can't place where or why. From Australia, they're an interesting mix - thick hardcore, decent use of alternating speed and pounding, then thank "Jesus Lord and Saviour thanks for *everything*" (their emphasis) and tread around having religious lyrics without ever being too obvious. It's not bad, but it's not really good enough to take notice of. Umm... next! (TM)
(Boot To Head Records, PO Box 9005, Portland, OR 97207)

CERTY FARISH - "Tiny Band" CD

This is a very strange item. Nice looking silkscreened cover which isn't very common for a CD. Silver looks really good silkscreened even against yellow. The music on this is totally crazed. Really quirky hardcore and punk rock with yelled vocals. I guess it's pretty catchy. But it's a little hard to tell. Very odd electronic percussion and keys. (LH)
(Load Records, PO Box 35, Providence, RI 02901)

MUSIC REVIEWS

CHAOS BASTARDS - "Unheilverkündend!" EP

Mid-paced crust-core attack with dual female/male vocal attack. Weird lyrics about Baywatch, how shitty life is, and how they don't want to be sodomized. In the vein of NY's NAUSEA. They're from Belgium too, 'nuff said. (MW)
(Si Tu Souris, Silke Bayler, Stockarstr. 4, 04277 Leipzig, GERMANY)

CHARGE 69/BRUISERS - split EP

The BRUISERS are back with a bang! Al Barr and his BRUISERS have ten years of street credentials to build on. This split EP is another strong selection in the BRUISERS catalog. The record starts with a rock-n-roll song followed by a raging streetpunk anthem called "Never Fall"- This is the motherfuckin' guns! CHARGE 69 turn in a melodic punk tune "Experience" on the "B" side. Go find this record before it's too late! (BR)
(Bird Records, 19 Rue De La Patrotte, 57050 Metz, FRANCE)

CHIBUKU - "Voodoo Area" EP

Kinda punky rockabilly that's fairly big in Germany. Four songs, all energetic psychobilly. It's got its modern little twists and turns (on the guitar side, but stays trad with the bass sound. (TY)
(Markus Peter, Wiener Weg 1A, 50858 Köln, GERMANY)

CHICANE/GRISWOLD - split EP

These 2 young Scottish bands put a convincingly original spin on that subgenre that refuses to die... pop punk. CHICANE do it a little more to my liking, adding a nice dissonance to their catchy melodies. Something like a van wreck between FUGAZI and SERPICO. GRISWOLD are slightly less interesting. They take a more traditional approach, yet still do a decent job with tougher guitars than most pop bands. A pretty good split. (BG)
(Simpleton Records, PO Box 14034, Edinburgh, EH9 2YH, SCOTLAND)

CHIMT/SNAIL TRAIL - split EP

SNAIL TRAIL show the world the that over the top sexist punk is neither shocking or funny. CHIPT show themselves to be better musically but their choice of partners ruins it. I'm outta here, don't waste my time. (TG)
(PO Box 721, Frazer, PA 19355)

CHINESE LOVE BEADS - "Asarco City" EP

Garbled mess of a schizophrenic punk rock record. Fast, but really echoey, like GANG GREEN had a song on U2's "Joshua Tree" album. Haltingly rocking sampled goofiness like the MISFITS' "T.V. Casualty" played by THE GUANA BATZ. Bizarre and unfortunate, like a turd on the hood of your car in the hot sun. (CH)
(Yucky Bus Discos, PO Box 40716, Albuquerque, NM 87196)

CHINESE TAKEAWAY - "The Plastic Passion" EP

From Sweden and on a German label, these guys fucking rock. Poppish punk with a pounding rhythm section, piercing guitars and vocals/backing vocals that beg for attention, all make a recipe for an awesome record. Not polished, no punk rock formulas to follow, just four cats playing the kind of music they obviously enjoy playing. Music that has soul. Absolute highest recommendation. (KK)
(New Lifeshark Records, PO Box 700 320, D-44883 Bochum, GERMANY)

CHIXDIGGIT - "Chupacabras/20 Times"

Former Sub Poppers back on a bonafide indie I guess. A poppy RAMONES or a punky GOO GOO DOLLS. Nothing great but nothing horrible either. But what the hell is Chupacabra? Maybe I' m going to the wrong B-movies and thrift stores because I've heard at least three songs called "Chupacabra" lately and I still don't know what the fuck it means. C'mon campy folk, what gives? (RL)
(Honest Don's, PO Box 192027, San Francisco, CA 94119)

COBRA - "Greatest Hits" LP

COBRA was a streetpunk band from Japan that recorded primarily in the mid-eighties. Some of the tunes are melodic punk, many have singalong oi harmonies. This bootleg will give a decent overview of the band without a large outlay of cash. (BR)
(no address)

COCHE BOMBA - "Just Another European Bullshit" 10"

Now this is odd. The band is from Lyon, France according to the sleeve, the lyrics vary from English to French to Spanish and the music is loose and chaotic hardcore, which itself drifts from crunchy to just sloppy punk and back and forth. That doesn't make this bad by any means, though. In fact, they're pretty decent, which makes this a nice surprise seeing as how I've got a handful of records by French bands and/or French compilations and COCHE BOMBA far exceeds any of those bands, with the exception of ENOLA GAY, of course. (PB)
(Revolucion c/o Romain Trocherie, 5 Rue Des Bourdonneires, 44000 Nantes, FRANCE)

MUSIC REVIEWS

COLLISION - "Convictions" CD

The fact that this band's logo is in varsity lettering should give you a big clue as to how they sound. Moshing, late 80's youth crew sounds complete with slow breakdowns and pass the mic sing-a-longs. They execute this formula quite well, as do the hundreds of others. (TH)
(Ambassador Records, 976 W. Foothill Blvd #464, Claremont, CA 91711)

CONFIRMED KILL - "No-one Is Innocent" EP

Fiercely pro-environment thrash from Finland. This band are into conservation to the point of being anti-human, expressing negativity through their lyrics because, well, things *are* fucked, but they do provide lots of information and addresses in case you don't think it's too late to do something. This rocks too, reminding me of "Scum"-era NAPALM DEATH, THE ACCUSED, and DISAFFECT in places. (AM)
(Confirmed Kill, Puutarhakatu 11-13A3, 20100 Turku, FINLAND)

CRISIS REBIRTH/ARTORTURED - split EP

I have seen this single floating around for a while, but for some reason it never passed through for review. New Mexico's ARTORTURED has a totally raw approach similar to CRIPPLE BASTARDS, especially those growling vocals. CRISIS REBIRTH remind me of a mix between HIS HERO IS GONE and an unpolished NEUROSIS. Their song was really strong, but not mindblowing. There is definitely some potential with CRISIS REBIRTH in future releases. (RC)
(Riotous Assembly, PO Box 20302, Boulder, CO 80308)

CUMBRAGE - "Worlds Burning" CD

Uppsala strikes again, and with its tradition of producing above average DIS-core bands, the new CUMBRAGE CD falls right into place. Not as earth shattering as their old split with DISMACHINE, nor as abrasive as their comp tracks, this CD actually is a little overproduced (you gotta love the snare sound, though!). So, if you're a fan of Swedish DIS-core, check it out. (MW)
(In Your Face Records c/o T. Åkerberg, Granv. 24A, 82635 Söderhamn, SWEDEN)

D.S.-13 - "Aborted Teen Generation" EP

Aborted Teen? What exactly is an aborted teen, perhaps it translates well into Swedish . Twelve songs with an East Coast hardcore influence a la any of the faster AGNOSTIC FRONT or MINOR THREAT stuff, withstanding the singer screaming like he's being skinned alive. Well worth it for Euro-hardcore fans, especially if you enjoy the sound of skinned Swede!! (AA)
(Busted Head Records, Box 275, 901 06 Umea, SWEDEN)

DANDRUFF - "Sixequjfive" CD

This Dutch band can really write some catchy, memorable punk songs. You can tell from their lyrics and sound that they are a bit older than your average Epitaph wannabe pop punk band from Europe. They smartly marry American and older European influences to good effect. The rollicking sing-a-longs are especially good. The playing is always tight and aggressive, and the lyrics are at turns humorous and insightful. I'd recommend this to anyone curious about Dutch punk. (BG)
(Windmill Records, Blauwververstraat 67, 5961 KH Horst, HOLLAND)

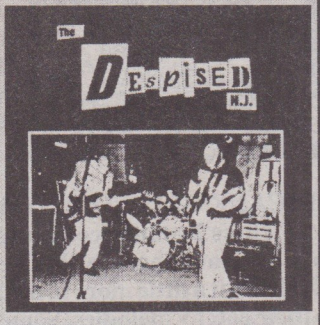
DEAD END/IDI AMIN - split EP

DEAD END are a rad two man band that play some pretty noisy thrash core. Reminiscent of SATANIC MALFUNCTIONS or something (probably because of the boombox recording). IDI AMIN kinda went over my head. They are still in the same vein as DEAD END, but spend a little more time horsing around. (MW)
(Fusion Records, 178 S. Main St., Akron, OH 44308)

DEATHSLAM/CRUEL FACE - split LP

First off is DEATHSLAM from Brazil. The vocals sound like a scary monster locked in a cellar screaming with a bunch of cookies stuffed in his mouth. They actually sound fairly original for this kind of music. 18 songs of medium paced grinding power violence. Most of it is pretty intelligible. The songs seem to be about the drudgery and degradation of modern life and the forces that make it so. Also from Brazil, CRUEL FACE opt more for a catchy trashed, manic-paced punk. Upbeat and impassioned, with intelligent songs about pollution, homeless street kids, and fighting for dignity. Good stuff. (MK)
(Rottheness Records, C. Postal 1197, São Paulo-SP, CEP 01059-970, BRAZIL)

THE DESPISED N.J. - "Advice" EP



This hardnosed three piece punk group plays fast and loud punk rock in the RANDUMBS vein. The lyrics deal with alcoholism, heroin use, and fashion punks. It is always a treat to hear hardcore punk played with conviction. Watch for more from THE DESPISED N.J. (BR)
(52 Western Dr, Howell, NJ 07731)

DEVIATE/FORGARDUR HELVITIS - split EP

DEVIATE are total metal from South Africa. Not hardcore, or thrash, or grindcore, but heavy fucking metal. Kinda like AT THE GATES, but with songs about dealing with sexual assault and struggling to maintain self-independence in a world that demands conformity to the mass. FORGARDUR HELVITIS are thrash metal from Iceland with elements of early NAPALM DEATH and maybe some grinding chaos from TASTE OF FEAR thrown in just to keep it interesting. Good, but not great by any stretch of the imagination. (PB)
(Deviate, PO Box 1901, Bedfordview 2008, SOUTH AFRICA)

MUSIC REVIEWS

DISPLOITED/MORNING AFTER - split CD

Two ripping European hardcore bands, pretty standard fare, but doesn't let up or get limp as the disc goes on. DISPLOITED are doing 14 blasts of fascist-smashing, circled-A style of punk, fast and unrelenting, attacking Nazis, police scum, and giving props to the ALF. MORNING AFTER are a little more melodic and not as fast, with real gruff macho vocals, the majority of their lyrical content dealing with sexual and racial violence. Nothing that will break new ground or make you question your lifestyle. (PB)
(Ocu, Vuorikatu 5 B 22, 15110 Lahti, FINLAND)

DOCTOR EXPLOSION - "Girl You Won't Succeed" EP

A new one from my favorite European beat group! You can only imagine my excitement upon pulling this from the review bin. Unfortunately, it doesn't quite live up to their earlier recordings. A little looser, a little less songwriting ability, a little more generic, but never the less rocking good R'n'B noise. DR. E on a slow day still blasts 90% of modern "garage" bands right out of the fucking swimming pool. Recorded in the ever-more-popular confines of Toe Rag studios, sound quality is thusly assured, and their version of LINK WRAY's "Comanche" has some of the more luminous of the London music scene's stars pitching in for backup. Three guesses who, and the first one doesn't count! (CH)
(Larsen Recordz, no address)

THE DONNAS - "Rock'N'Roll Machine/Speeding Back To My Baby"

This band went from being a RAMONES rip to a RUNAWAYS rip, with dollar signs in their eyes all the way. Their songs are written by some dude and are now marketed by a label looking to hit the loot. At least before the songs were OK, but this dreck is positively rock bullshit. (TY)
(Lookout Records)

THE DRONES - "Sorted/Johnny Go Home '97"

The DRONES release their first new track since the late '70s on this white vinyl rocker. "Sorted" is consistent with their style — powerchord-heavy punk rock in the classic style, with tasteful guitar licks and an almost hummable melody. The flip is an effective reworking of old tuneage that best represents their basic style (simple three-chord Brit-punk with no-nonsense production). About average, but fans of their old stuff will want to give it a trial spin. (SS)
(Alternative Action, PO Box 174, SF-11101 Riihimaki, FINLAND)

DREI FLASCHEN IN'NA PLASTIKTÜTE - "...Mit Sossää?!?" CD

Maybe if I spoke German I would understand this more. Just looking at it and listening to the delivery, it seems to be a little "zany" with a dash of "wacky". Musically, it's pop punk and pop hardcore with too loud vocals. It's a German thing and I certainly do not understand. (LH)
(Feier Mettel Records, no address)

EAR BLEEDING DISORDER/ LAUGHING DOG - split EP

Death metal grindcore is all I can say about EAR BLEEDING DISORDER. Fast as hell, and deep dark vocals. Nothing too spectacular at all. Now, the LAUGHING DOG side is a little more interesting. It starts out with a hip hop sample, then kicks into this fast and heavy hardcore grind thing that has a slight jazzy drum beat in the background. Weird to say the least. Deep, and screamy vocals make this even weirder. I kinda like it. (LU)
(Bad People Records, PO Box 480931, Denver, CO 80248)

EHTOOLLINEN - "Sodan Jaloissa" 2xEP

Great stuff from this since deceased Finnish band - 12 tracks, running the gamut from straight-on fast hardcore to more mid-paced punk. It's the diversity that sets this apart - a rare thing when a band doesn't have a predictable style, but can also do different styles well. Political lyrics that manage to avoid the obvious and overstated strengthen a already impressive release. More quality shit from.... (TM)
(Fight Records, Turtolanmaekatu 6 D 31, 33710 Tampere, FINLAND)

ELECTRIC FRANKENSTEIN - "Deal With It/Monster Demolisher"

More beer-breath punk rock-and-roll from Boonton, New Jersey's greatest cottage industry. The ELECTRIC FRANKENSTEIN are one of maybe three bands that will never disappoint or put out a mediocre record, but just keep cranking out the hits one after another— this being their 3rd or 4th release this month alone! The band that Punk Rock America should be pledging its allegiance to. (JH)
(Sonic Swirl, PO Box 770303, Lakewood, OH 44107)

MUSIC REVIEWS

ELECTRIC FRANKENSTEIN - "Monster" 10"

Now featuring the famous Rik L. Rik (L.A. punker previously with San Francisco's NEGATIVE TREND in the late '70s, as well as a noteworthy solo "artist"), these guys continue to rock. Traditional, mid-to-faster paced punk rock which draws heavily from the "rock" in punk rock. All six tracks have a relentless beat and classic guitar licks - I can't help being reminded of the DEAD BOYS and the USERS. Two great punk covers. Highly recommended. (KK)
(Au-Go-Go)

ELECTRIC FRANKENSTEIN - "Queen Wasp/EF Stomp"

I know that E.F. is pretty universally admired these days as one of our better "punk" bands, but they've always sounded more "rock" to me, and therefore not quite so good. Kinda wanky guitars, too many effects, etc. They do a great cover of the MISFITS "Queen Wasp" here, but the instrumental flip side is a study in overbearing rockudrama, best left to the K-Tel collections. (CH)
(Demolition Derby Records, Tervuursestwg 217, 1820 Perk, BELGIUM)

FAKE HYPPI - "Start A New Game" CD

FAKE HYPPI play a fast, unrestrained type of punk. The kind to flail around your room or have a breakdown to. There's a certain sense of abandon in these songs. Like ripping into the everyday morass to ultimately transcend it. Musically similar to early DAG NASTY and JONES VERY. These songs move as well as create a mood. Worthwhile. (BG)
(Fake Inc, 11 Rue Lejune, 31000 Toulouse, FRANCE)

THE FALSIES - "The Kids Are The Criminals" EP

Check this out. The bass player looks like one of those snowboarder types, the drummer is a skinhead, and the singer looks like he could be double for Mario Van Peebles. As if that weren't enough, the cover art is horrible, their band name is written in that annoying tagger style writing, and they thank things like beer, porn, and The Simpsons. What the fuck, eh? The title track sounded pretty cool. Kinda like an early MINOR THREAT. That and the blue vinyl are about the only good things I can say about them. (AT)
(Imperfekt Records, PO Box 2846, Columbia, MD 21045)

FIERCE/ANIMAL BONDAGE - split LP

FIERCE are a current band that play ripping hardcore with a crazed vocalist that sounds like the singer from GRIMPLE singing for MOB 47. Pretty limited production values (sounds like a 4 track recording) give the album a nice edge. ANIMAL BONDAGE started back in '86 and I think this recording is from back then. Furious hardcore with an insane vocalist. Sorta like if NAUSEA were a full-on European style hardcore band. Ripping. Great first record for this label. (LH)
(Suspiria Records, Krokusweg 37, 76799 Karlsruhe, GERMANY)

FINAL EXIT - "Too Late For Apologies" EP

This is a posthumous release by a Swedish band that played some pretty good sXe hardcore, and that means what? If you like fast, political, sometimes preachy lyrics then you've come to the right place. They love this stuff in Midwest Amerika, but I'd recommend this record where as I don't usually, and that means what? FINAL EXIT still had some punk left in them before the end, and that's more than I can say for most of this type of music. (JV)
(Third Party Records, 21 Nancy Ln., Amherst, NY 14228)

FIRST CLASS - "Beer Fueled Mayhem" EP

Some good old fashioned hardcore punk from NYC. Very crappy sound quality and they forgot to mosh! (TB)
(Fourth Demention Records, 268 Hollywood Ave, Yonkers, NY 10707)

THE FLAMING SIDEBURNS - "Get Down Or Get Out" EP

The A-side, "Crashing Down" rather plods along, but things pick up on the reverse side. "La Bruta" is an instro that uses saxophone to good effect (not easy to do) and the cover of THE WAILERS' "Dirty Robber" is surprisingly decent despite WAILERS/SONICS etc. covers being something of a red flag these days. (DD)
($7 ppd: Lars Krogh, Poste Restante, Kobmagergarde Postkonton, Kobmagergade 33, 1000 Kobenhavn K, DENMARK)

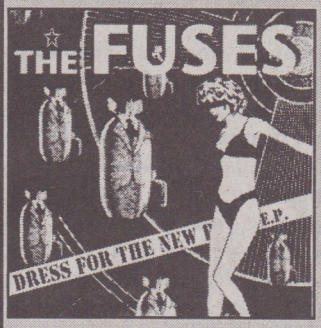
FORTY-SIX SHORT - "One Death, Too Many, Six Feet" EP

Really fast music with almost talking vocals. Sounds like an old eighties LA band (old CIRCLE JERKS maybe). Kind of repetitive, but not half bad. (HD)
(Last Dollar Records, PO Box 3980, Long Beach, CA 90803)

FUCKIN' FACES - "Licht Und Schatten" CD

I know I seem obsessed with CD covers this issue, but this one has a biblical looking picture of three crosses, along with crucifixion victims. FUCKIN' FACES sounds like the melodic muzak we've come to expect from Germany, but more like BUT ALIVE... than say WIZO. At times they even sound like the SWINGIN' UTTERS (I'm talking about recent UTTERS music here—that's right, the Fat Wreck stuff). I can't comment on the lyrics because they're all in German. Just too wack to recommend. P.S. Let's just hope German bands don't start wearing suits and speaking with Canadian accents! (JV)
(Postfach 1341, 36263 Heringen, GERMANY)

MUSIC REVIEWS



THE FUSES - "Dress For The New Bomb" EP

It's uncanny how much this authentically sounds like an early punk/new wave band. Killed By Death could put them on a comp alongside THE CHILD MOLESTERS or the ZEROS and nobody'd know they are but mere fledglings, circa 1998. Reminds me of THE BUZZCOCKS. Pretty amazing. (JN)
(American Punk, 802 S. Broadway, Baltimore, MD 21231)

GASOLINE - "Let's Go Harley" EP

Raw distortion overload from these Japanese gents who put out a great fuzzball on Estrus last year that refers to GUITAR WOLF and MAD 3 without aping either. Definitely leaves me wanting to see them live. Not for those fans of rock 'n roll that pant for the gimmicks. (RW)
(Goner Records, PO Box 40566, Memphis, TN 38174-0566)

GAUDY GAWKS - "Die Schone Nacht" EP

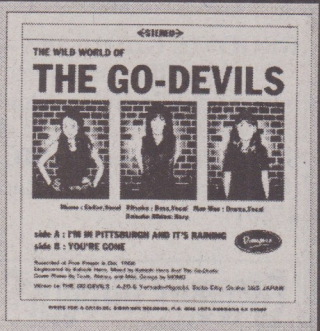
The GAWKS start off most of their songs quite strong with solid, quick paced punk with a dark edge and sections perfect for chorus sing-a-longs. Unfortunately, they'll throw in a lot of wanking or drag things out much too long. The lyrics to "My Hate" bring to mind the poem "A Poison Tree" by the great Romantic-era poet William Blake. (TH)
(Civilisation Records, Parkstr. 29, 89312 Gunzburg, GERMANY)

THE GET-GO - "Jittery/Transistor Kisses"

Alternative rock/punk with dual male/female vocals that are strangely low in the mix. Influences might be The FEELIES recent stuff, and the Seattle sound as well. A fair effort, but I'd hope for something more next time out. (MC)
(PO Box 191752, San Francisco, CA 94119)

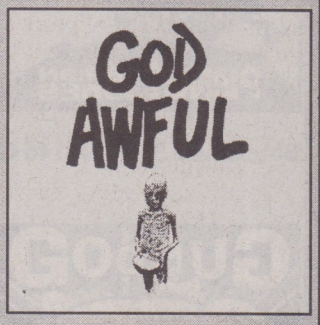
GIN GOBLINS - "Season Of The Dead" 10" EP

This band's shock tactics and horror theatrics, as the booklet packaged with this record shows, have earned them a lot of attention from the British tabloid press, which makes for a humorous read. Of course, none of these articles make much mention of the band's music amid references to baby sacrifices, fake blood and satanism. They claim to sound like POISON IDEA and there are certain similarities to later EXPLOITED (whose Big John plays guitar) but something tells me music is secondary to these guys and their fans. Comes with some posters and stickers too. (AM)
($15 ppd: 50A Great King St, Edinburgh, EH3 6QY, SCOTLAND)



THE GO-DEVILS - "I'm In Pittsburgh And It's Raining/You're Gone"

Japanese all-girl three-piece tear through a couple of good garage tunes. "You're Gone" is a little slow, but has a nice groove to it. "I'm in Pittsburgh..." is nothing spectacular, but great fuzz and harmonica add quite a bit. Highly recommended live show, however. If they come back to the States, I say walk, bike, or drive—just don't miss 'em. (CH)
(Dionysus)



GOD AWFUL - "Name Dropper" EP

GOD AWFUL sounds like a faster, HC version of the FU'S and that's the compliment portion of my review. The sound on this record is totally detrimental to what sounds like a decent band. Don't get me wrong, I encourage low production values, but mainly when it adds to the band's sound. That said, I liked the lyrics... oh screw it! You guys with lots of cash? Buy this record. (JV)
($3 ppd: Town Hall Records, PO Box 974, Harriman, NY 10926)

GODS REFLEX/THE RODMANS - split EP

GODS REFLEX have a really cool sound that's kind of hard to describe, sort of pop punk, sort of rock. I use both of those terms in the nicest possible way, the vocals transmit sincere emotion while the music supplies a good background of changes that never get boring. I strongly recommend this. THE RODMANS have a similiar kind of poppy sound to them, which rounds off this disc very nicely. (AA)
(Rebound Records, 17019 Evergreen Elm Way, Houston, TX 77059)

ERIC GOULDEN - "Karaoke" CDEP

The artist formerly known as WRECKLESS ERIC as the CD cover states is now using his real name for his latest self released CD. He plays all the instruments which usually translates to awful self indulgence but in this case the rough garage pop is really cool. The music recalls the band he formed with some ex-MILKSHAKES mixed with Eric's Stiff Records era. The quirky/clever song lyrics like "She's got all his records, everyone of them, she prides herself on her mindless devotion" are fresh as ever. Write to him and get it now! (MM)
(Silo Records, PO Box 505, Watford, WD2 5ES, UK)

GRABBIES - "Bank" EP

Hey people, they make test pressings for a reason. This record sounds like shit. It's buried under so much fuzz that I can barely make out the songs. Those that I can hear remind me of ALL YOU CAN EAT. Listen to your test pressings. (JF)
(Slok, Fermo Posta 37036, S. Martimo B.A., Verona, ITALY)

MUSIC REVIEWS

GROOVIE GHOULIES - "Magic 8-Ball" EP

Two different songs with the same title (guess!) and a bonus "dub" version (shades of GENERATION X). More of that catchy, effervescent elan that made Milwaukee, I mean Sacramento famous. (DD)
($3 ppd: What Else? Records, PO Box 3411, Dayton, OH 45401)

GROOVIE GHOULIES - "Planet Brian Jones" EP

This record is pretty darn good. Three goodies recorded with the original GROOVIE GHOULIES line up, and a cover of "Come On" that has the guest vocals of Chris Field's from JON COUGAR CONCENTRATION CAMP. Just good straight 1,2,3 fun. (JF)
(SuperSonic RefrigeRecords, Via Boccadasse 33/17, 16146 Genoa, ITALY)

GUNDOG - "Power" EP

Yes! This is extremely hard hitting oi from England! The songs start off with fierce energy and the momentum keeps building. There are intelligent lyrics about unemployment and senseless violence. This is some of the strongest OPPRESSED type of oi you are likely to encounter right now. Get this record if it is humanly possible! (BR)
(New Blood Records, PO Box 112, Hampton/Middlesex TW12 ITN, ENGLAND)

GUNNERS - "Beware Of Imbeciles" CD

This release had a lot going against it from the get-go. There is the lame cover that has to be a favor to one of the band's artist friends. Next, this is a French band that lacks all that is French, namely pseudo-intellectualism and pretension. Instead, these guys might as well be from Orange County or Germany because there lie the graves of many would-be NOFX bands, the survivors, of course, making it to the safe confines of Fat Wreck Chords. Their attempted covers of songs by the SPECIALS and NOFX get to be pretty painful going. Almost as painful as watching the CRIMINALS kick ass in front of a bunch of fourteen year old zombies who ran for cover when Jesse Blatz stage dove—my Lookout 10 Yr Anniversary report! (JV)
(Battlefield Records, 55, Bd de la Tour d'Auvergne, 35000 Rennes, FRANCE)

HALLRAKER - "The Methods Of..." CD

Maybe it's because this band doesn't fit easily into one of my music mental templates, but they just don't appeal to me. They are pretty much fast rock with pop undertones and a bit of hardcore feedback. They're not unlistenable, but I don't get the sound they are going for. (TJ)
(Sike, 553 Cooly St., Springfield, MA 01128)

HANGNAIL - "Chronic Reaction/Smoother"

It's hard to tell what this band's angle is. No photos, obviously no strong image to present, no definitive genre references at all, which in some ways is good. That way they don't expose anything to ridicule. The music is sort of the same though. Just three guys playing rock music, it's sort of garage, I guess, mid-tempo and a tad pop. No stance and no hard edges, not emo or math-core (thank you!) ...I like it. I'm curious about this band because they seemed to have nailed something I can like without any macho attitude *or* a pop ultra-hooky beat, and that is pretty rare. This is a different band than the next review. (RY)
(Mannish Records, 7510 W. Sunset Blvd #1421, Hollywood, CA 90046)

HANGNAIL - "Sexually Oriented" EP

Unfortunately, since I am not "down" with the Midwestern scene, I don't know who hides behind those fake band names. But something tells me they aren't too far off of the main Cleveland family tree. This is fast and abrasive, and I don't think these guys would have it any other way. If you like the new NINE SHOCKS TERROR stuff, then you should check this out. By the way, with all the photos of females on the cover, it really looks like these guys need to lay off of Rosie and her five sisters. (RC)
(Hibachi Records, 497 Owego St, Painesville, OH 44077-4122)

HELLNATION - "Your Chaos Days Are Numbered" LP

Fuck! 37 songs in less than 20 minutes. Musically, they punch a hole right through the sound barrier. This time around it's faster than a crusty on speed, more powerful than a skinhead's steel-toed kick, and able to leap tall emo kids in a single bound. Lyrically, the attack just about everything you love to hate. Cops, racists, homophobes, pro-lifers, military recruiters, rich people, bosses, gangs, and hippies all take a verbal beating from Ken and Co. Pick it up or miss the bus. (RC)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

HELLSTOMPER - "Before I Hang" CD

The latest Confederacy of Scum release, and the gawd damn, possum-eatin'est, imbreedin'est, most uncivilized piece of beauty those scumballs have ever put out. This CD, as much as I love everything about it, does not cross over into punk territory... ever. If you could never get down with a little ZZ TOP, or WAYLON JENNINGS you should really steer clear of this. This is damn near a country record... hell that's *just* what it is. They tell me I'm in Dixie now, and I love it, much obliged, boys. (RY)
(Baloney Shrapnel, PO Box 6504, Phoenix, AZ 85005)

MUSIC REVIEWS

HOT WATER MUSIC - "Alachua" EP

I hadn't heard these guys since their "Push For Coin" EP, and I'm pretty surprised at how much they've changed. They have really toughened up their sound and upped the raw energy quotient. They now remind me of a more aggro AVAIL. Much more angry and anthematic, yet powerfully tuneful. Now I'm really kicking myself for missing them last time they came through. (BG)
(Allied Records, PO Box 460683, San Francisco, CA 94146)

HOOTEN 3 CAR - "Monkey Mayor" CD

These guys have a DOUGHBOYS and later MEGA CITY FOUR thing going on. Especially riff wise. I'm into this stuff although it may be considered too slick for most punk rockers. Nothing here blows me away, though, which kinda surprised me considering the level of playing skill. In fact, it kinda just made me want to listen to my SAMIAM records. Oh well. (RL)
(Rumblestrip Records, 29 Stockton Rd, Sunderland, SR2 7AQ, UK)

IDEM - "Old Times Pride" CD

This is good, solid hardcore with big guitars, heavy production and yelled vocals. To give you an idea of where they are coming from they do a excellent cover of JUDGE's "New York Crew". Not bad. (RC)
(Backside Records, PO Box 2364, 09080 Burgos, SPAIN)

INEPT/FECI DEL SIGNORE - split EP

I hope the accompanying issue of *Dogprint* is easier on the eyes than this EP's sleeve. All the computer layout and scanning here kills my eyes, and I'd really like to know the words to INEPT's "120th Reason Why Drunk Punks Shouldn't Have Dogs." INEPT blast out 6 songs in a whirlwind of dual vocals, guitar frenzy, and probably a lot of falling down live. FECI DEL SIGNORE are very similar, but have two songs which speed through a variety of slight tempo change ups. (TH)
(Dogprint, PO Box 84, Suffern, NY 10901)

IRSTAS - "Unluck" 10"

Seventeen songs of raw Finnish punk and hardcore. Needless to say, most songs keep well under a minute and a half. Pretty powerful music with very straight production giving it a down to earth feel, sorta like early POISON IDEA. (LH)
(E?, no address...)

INJUSTICE SYSTEM - "No Reality?" EP

Out of all the European records I've been assigned this month, INJUSTICE SYSTEM from Finland are definitely my favorite. Nine chaotic, explosive surges of thrashy punk rock, crazy shit from start to finish (no pun intended). The songs with lyrics in English are fairly broken-up English I might add, which somehow makes it more entertaining. They stay in the anti-capitalist, anti-police, pro-environmentalism realm, but the songs that are sung in Finnish rule so much more, just because they sound way more obnoxious and chaotic. I hope they're still together because I noticed that this was recorded almost three years ago. (PB)
(D.I.Y. Records c/o Ryuji Asada, 102-Nakane House 3-25-20, Koenji Minami Suginami-Ku, Tokyo 166, JAPAN)

THE JACK SAINTS/HOT ROD HONEYS - split EP

Garage rock vocal suicide strikes again. Most of the JACK SAINTS appear to be rocking and rolling in their '60s way, in an apartment somewhere... but their *vocalist* appears to be in another nearby apartment delivering his vocals through an open window that can vaguely be heard in the location of the rest of the band. They are fast and sound like they might be good. The HOT ROD HONEYS... it hurts to type that name... suffer from another type of recording emasculation, just sound shitty. They are also a potentially decent garage gig. (RY)
(Emperor Records, 1901 Turk St #2, San Francisco, CA 94115)

JUDGEMENT - "Haunt In The Dark" EP

With this being their third release, people are finally starting to catch on to JUDGEMENT from Japan. With this outing they continue with more powerful, highly polished punk. With the risk of slamming my foot into my mouth, I feel like this release has lost a bit of the raw punk edge from their other stuff. It is just a little too clean. But I am fully aware of the incredible potential that this band has, so until next time... (RC)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-cho, Nakano-Ku, Tokyo 164, JAPAN)

KANSAN DEMOKRATIA - "Populaatiot Pois" EP

Thrashy punk with metallic leads and throaty vocals taking me back to the mid-'80s and INTENSE DEGREE. The second cool Finnish band I've reviewed this issue. Twelve songs on a seven inch can't be bad. (AM)
(Jani Kaarlela, Valtatie 73 B 55, 90500 Oulu, FINLAND)

MUSIC REVIEWS

KICK JONESES - "Wer Hat In Mein Bier Gepisst?" EP

Very sing song-ee punk with new wave overtones. Hey, a GANG OF FOUR cover? I'd say compares in sound to BUZZCOCKS or TOM ROBINSON BAND or any band that walked that new wave/punk line. Nothing awesome but this is kinda good in a nostalgic way. (RL)
(Ritchie Records, Nordstr. 2, D-79104 Freilburg, GERMANY)

KLAMYDIA - "Siittiöt Sotapolulla" LP

The fifth album from this Finnish outfit is solid Euro-punk, and as you might guess from the title, it's sung in Finnish. The music is the usual mix of powerful moments and tuneful moments. Vocals have never been this band's strong suit, and a lack of presence in the recording here compounds the problem. There's not much definition in the drum sound, and that holds things back a bit, but it still has its moments. (MC)
(Teenage Rebel, Gerresheimer Str. 16, 40211 Dusseldorf, GERMANY)

KLASSE KRIMINALE - "Faccia A Faccia" LP

Never thought much of their compilation tracks, but this album is a different story. Recorded in '90-'91, it features 14 unique mid-tempo oi numbers, flowing with melody and sincerity. A couple of good covers, a great "spaghetti western" tune, and some female vocals bring it all together for this Italian band. My only complaint is the ridiculous cartoon picture disc depicting fantasy football violence. Very odd, coming from a nation whose fans have suffered greatly. (TB)
(Knock Out Records, Postfach 10 07 16, 46527 Dinslaken, GERMANY)

KRIGSHOT - "Terroristattack" EP

It's gotta be Swedish. Wall of guitars, spastic drumming and lots of ümlauts. This had been highly recommended to me, and for good reason - it's fast enough to be a blur, but structured enough to retain some individual character. (Sounds like a good cup of coffee, eh?). Top quality shit - if you're down with the traditional Swedish fare... pull up a chair! (TM)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

KRINGLE - "Concealed Weapon" EP

This New Jersey four piece offer up four mid-paced punk songs that rock. I'd hate to say mid-paced. It's not fast enough to call it fast-paced, but not mid enough to call it mid-paced, ya know? Oh well, I dunno what to call it so we'll keep it at mid-paced. Very reminiscent of the ACRYLICS or MELTED GUMBY. Well mixed, and some pretty good sound quality for a record. I'd say that it's worth checking out. (AT)
(Kaffene Records, PO Box 418, Belleville, NJ 07109)

LAST IN LINE/KUNG FU RICK - split EP

LAST IN LINE starts this off with some speedy hardcore with some rad '80s straight edge hooks. It's refreshing to hear their style, which comes off sincere. KUNG FU RICK are hyper-speed thrash. 4 songs from them and you'll be begging for more after their side is done. Both bands have good lyrics about bigots, growing up, and how shitty pop music is. It's gotta be the water in Chicago that produces a zillion, rad, fast-core bands. Great split. (MW)
(D.C. Records, 574 Carlisle Ct., Glen Ellyn, IL 60137)

LAST YEAR'S YOUTH - "God Save The Youth" EP

This EP contains songs from a studio demo the band recorded in July of '96. The material here is high quality BLITZ type of oi, with deep singing similar to COMBAT 84. This a very good debut record. Look for a 7" from LAST YEAR'S YOUTH on GMM Records soon. (BR)
(Final Vinyl Records c/o Stefan Spiller, Saarstr 36, 46045 Oberhausen, GERMANY)

LIGHTNING ROD - "More Evil Than A Hollywood Jew" CD

This sounds like the solo project of a pathetic old nazi pedophile with a home studio. Xenophobia is taken to its obvious extremes in the lyrics, which are spoken unmelodiously over repetitive pop music. It really does sound as if the backing instruments are synthetic. Couldn't the master race provide some more band members? Apparently they can't provide graphic designers, either, because the CD looks terrible, too. Strange, since Nazi Germany was noted for its propaganda poster designs. Hopefully, you find blatant racism abhorrent, and won't want to sully your collection with this shit. Feces-filled packages to: (AM)
(MSR Productions, PO Box 1291, Wheat Ridge, CO 80034-1291)

LOMBEGO SURFERS - 10"

The SURFERS' fundamental style is not unlike THE CELIBATE RIFLES (albeit with snotnosed vocals), a comparison that works right down to the riff-laden songwriting and mid-speed tempos. But there's also a strong element of '60s punk infusing the proceedings, especially with songs like the instrumental, "Whiplash," and the cool "Devil's Town," a tune that's about as retro as you can get. It's this material that works best, and while it's not gonna shake you into a flashback, you might find a toe or two involuntarily tapping during the record's best moments. (SS)
(Flight 13, Nordstr 2, 079104 Freiburg, GERMANY)

MUSIC REVIEWS

LUX VANITAS - "The Mysterious And Deadly..." EP

Looking at the cover they seem very gothic rock, but when you play this single you hear NYC's FREAKS or D GENERATION, too bad a crappy recording makes it very muddy. Ok, now I'm playing side 2 and is more goth, TSOL. I predict a big goth revival, I say so! (EC)
(Paralogy, PO Box 14253, Albany, NY 12212)

MACH KUNG FU - "Teenage Letter/Wailin'"

A rockabilly-ish song based on a JOHNNY BURNETTE/ YARDBIRDS riff but delivered so lightweight as to be background filler, and the flip is a decent rock'n'roll instrumental that's ultimately completely unmemorable. Why does this record exist? (TY)
(Dionysus Records)

MAD MOISELL - CD

"We're Rock'n'Rollers!" declares the CD booklet of this Japanese band. Well, they're something but I'm not sure what. Really goofy punk rock that is sometimes '77 style and sometimes more like the soundtrack to "Grease" or something. It's a very lo-fi effort which is interesting and their energy is overwhelmingly entertaining. Another band that falls into the "zany" category... (LH)
(Blossom, 369 B Third St., #320, San Rafael, CA 94901)

MALIGNMEN - "Southgate Sessions" EP

The back of the sleeve emphasizes the 'raw' quality of the recording process, yeah alright, it didn't make the plodding demi-MISFITS trudge any more compelling. All four songs feature the same sound at varying tempos and consider my wig unlifted. Just another 'eh' single. (RW)
(PO Box 10911, Knoxville, TN 37939)

MANNER FARM - "Oppression And Compassion" CD

This is pretty cool. Super political and super catchy, this band reminds me of a mix of FUEL and PROPAGANDHI. Some times it's catchy sing song pop punk. Other times it's tight hardcore that's brutal and melodic at the same time. Pretty cool. (LH)
(Two-O-Six, 8314 Greenwood Ave., North Suite 102, Seattle, WA 98103)

MISSBRAUCH - "Uber Leichen" CD

Raw, guitar driven hardcore out of Germany that's catchy but not at all wimpy or Epitaph-like. Similar at times to BGK. I love that band so you bet I like this. (RM)
(Nasty Vinyl, Oberstrabe 6, 30167 Hanover, GERMANY)

MEAN PEOPLE - "Finger Lickin' Good!" EP

I don't know about this. I mean, at times it gets pretty fast with a few ska breakdowns that reminds me of NOFX. Then at times it's a little slower but still has a pretty nice sound. Kinda like a slower version of SWINDLE, or the CRIMINALS. All in all, a decent record. Sound quality isn't the best, but hey, fuckin' punk rock, right? (AT)
($3 ppd: Mean People, 436 21st, Longview, WA 98632)

MODEL PRISONERS/SONNY VINCENT & HIS RAT RACE CHOIR - split EP

When punk forefathers collide... Sonny's outing with Cheetah Chrome, Scott Asheton, and Captain Sensible is not as scary as it sounds. The flip, MODEL PRISONERS, is SV's other band, though the early eighties sound still shines through the dust in which they left it. This is good in a dark and dingy rock n' roll way, there's the melancholy GUN CLUB-ish song, and a rockabilly tinged one, and a few pleasant rockers. Good, probably hard to find. (RY)
(Flight 13 Records, Nordstr. 2, 79104 Freiburg, GERMANY)

MORNING AFTER - "Two Words" CD

Mediocre New York style moshcore coming from Finland. In all honesty, this is a shitload better than most of the Lost & Found NYHC shit. It has a little more melody and upbeat breakdowns, and the guitars have a certain sound so the CD doesn't have that over-produced mix that plagues this style of music. Not bad, but not mind blowing. (MW)
(Morning After c/o Antti Vedenpää, Kauppakatu 1 a 50, 15140 Lahti, FINLAND)

MRTVA BUDOUCNOST/PANGS OF REMORSE - split EP

Both bands, from the Czech Republic, are two of the blurriest thrash I've ever heard. Apparently, this EP was released for their "Total Mangel Dance Tour" at the end of '96. I always play the sides of split records in alphabetical order so MRTVA BUDOUCNOST came to the plate first and I was way impressed, and would have to say that I'm more partial to their side just because their eight songs are a lot more interesting to follow along with. But PANGS OF REMORSE completely blow through seven insanely fast, screeching explosions which, for the most part, are devoid of rhythm and come close to rivaling NAPALM DEATH's "From Enslavement To Obliteration" LP as some of the fastest shit laid to vinyl. Their side's pretty much just interesting for oddities sake. Yeow!!! (PB)
(Insane Society Records, PO Box 6, 501 01 Hradec Kralove, CZECH REPUBLIC)

MURDER 1 - "Shopping For Porn" CD

That New Jersey hard-core/rock/metal/rap sound I've been hearing so much about (five years ago). Their thing, that they seem to be doing pretty well, is just not *my* thing, I guess. Cross SLAPSHOT with BIOHAZARD, and STONE TEMPLE PILOTS. OK, maybe I'm being a bit harsh (on SLAPSHOT). This is music for *boys* young, young boys. Somethin' about punks who still call each other "homie"...it ain't right... (RY)
(NMG Records, PO Box 50550, Phoenix, AZ 85076)

MUSIC REVIEWS

MUSHROOMS/THE PRIDE - split EP

This is a bit confusing but THE PRIDE were MUSHROOMS before one of the members left and they became a skinhead band. You following me? (If not, it comes with a nice booklet that explains it all). So, both of these Belgium bands, not surprisingly, sound similar. Both play good street punk with MUSHROOMS sounding a bit like BLITZ or ANTI-SOCIAL and THE PRIDE leaning more towards SECTION 5's poppier stuff. Thumbs up. (RM)
(Moloko Records, T. Ritzki, Markscheide 36, 45143 Essen, GERMANY)

NANCY VANDAL - "Bikini High Pool Party Massacre 3 ...Who Invited The Undead?" CD

NANCY VANDAL blew me away with their amazingly funny glam rock CD "Slippery When Crap". Their newest CD transcends many musical genres and will humorously annihilate anyone who dares venture into NV's gore movie soundtrack type adventure "in Crapophonic sound". You'll experience garage rock, pop punk and circus ska to BEASTIE BOYS-style soul groove jams peppered with VOODOO GLOW SKULLS horn arrangements. The goofy skits strategically nestled throughout make this a complete entertainment package. (HM)
(Half Arsed Records, PO Box 703, Kensington, NSW 2033, AUSTRALIA)

THE NERVES - LP

This is not a reunion of the 1978 era L.A. powerpop band that did the original "Hangin' On The Telephone", nor the recent English band of the same name. This NERVES are in the wild OBLIVION-style punk with a high energy, high strung vocalist whose style has a passing resemblance to ROKY ERICKSON. This is the first I've heard of them and it sounds like they'd be pretty wild live. A cool trashy record worth checking out. (MM)
(Thrill Jockey, PO Box 476794, Chicago, IL 60647)

NEW RACE - "The First And The Last" CD

A reissue of a record that came out years ago and was revived recently as part of the RADIO BIRDMAN box set. For those not in the know, way back in 1980 a big bad Oz/Detroit supergroup was formed with former members of the aforementioned BIRDMAN, the STOOGES, and the MC5 who did one tour and did a bunch of their old groups' songs. This, my friend, is the result. Good renditions of the MC5's "Looking At You" and DESTROY ALL MONSTERS' "Nov 22, 1963", a so-so version of "Loose", but the version of RB's "Crying Sun" still rocks my world. A good solid (if somewhat greatest hits-ish) collection of old school Aussie post-POP (as in Iggy) stuff. I suspect there's been some post-show record studio tinkering (see the "Second Wave" release on Revenge Records). Brings back memories of record scumdom, aahhh! (JY)
(Total Energy, PO Box 7112, Burbank, CA 91510)

NO CLASS - "It's A Wonderful Life" EP

Fast punk rock tunes from Georgia, whoopie!! Six songs that have a certain formula to them, in that they have the fast drum beat, scratchy whining ('life's not fair and the cops suck' style) vocals, and the three chord progression NEGATIVE APPROACH brand guitar sound. They do remind me a bit of A.F.I. back before they got too hardcore. It's good to hear that kids still dig the basics!! A strong presentation, especially for Georgians. (AA)
(Big House Records, 214 Behave St #2, San Rafael, CA 94901)

THE NORMALS - "Your Punk Heritage" CD

Fans of the Killed By Death series and squirrelly record collectors may be familiar with the single this New Orleans punk outfit put out in 1978. That single, some live recordings, radio spots, and many tracks of the rumored "lost" LP are packed onto this disc with the corny title. Most of the recordings are pre 1980, and while they have a hint of the new wave to come, this is all guitar driven punk rock and really fucking catchy. (TH)
(Airline 61 Records, PO Box 1265, Metairie, LA 70004)

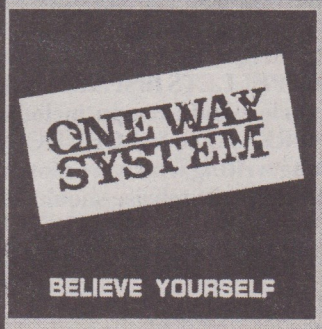
NOT YOUR FRIENDS - "God Damn Right" EP

Do you like the DUMMIES? Do you like SGT. 6 ASSAULT? If so, then this nasty fucker will appeal to you. There is a twin guitar attack on this little bitch. Pennsylvania has produced another hard-rock punk cesspool for you to wallow in! (BR)
(Francis Anthony, PO Box 78, Force, PA 15841)

ODDBALL'S BAND - "49 Songs Of Hatred And Despair" 10"

Don't let the title fool you, there are only 12 songs on this 10". I would have been impressed if they got 49 on there. A band that has yet to decide whether they are a rockabilly band or a punk band or a garage band. They mix it up nicely throwing in fast songs along with ballads. Hey, why not? With songs titles like "People Are Shit", "Reason To Drink" and "I Know Better", you know they're angst ridden too. Yay! (CK)
(Revolution Inside c/o Le Sabot, Breitestr 76, 53111 Bonn, GERMANY)

MUSIC REVIEWS



ONE WAY SYSTEM - "Believe Yourself" EP

Powerful stuff here from these hard, Brit punk veterans. Two melodic studio tracks and two raw live tracks combine for a strong release. (TB)
(Bricks Records c/o One Stop Music, PO Box 184, Ashford, Kent TN24 OZS, ENGLAND)

OUTCOLD - "Out Cold" CD

These guys have enough mullets for a guy like me to stand up and take a listen. This is a good CD. It sounds alot like NEGETIVE APPROACH which I support more bands ripping off. Cool, but not as cool as their hair. (TG)
(Acme Records, PO Box 441, Dracut, MA 01826)

P.U.S. - "Death From The Skies" CD

Heavy mid-tempo anarcho punk band P.U.S. have come up with 33 tracks on this CD which I assume is due to the 3 different line-ups representing a single and 2 LPs. Male and female vocals alternate and bring to mind NAUSEA, while the lyrics attack the system from all sides. (MM)
(Bomb Factory Records, PO Box 21, Tenterden, Kent TN30 7ZZ, UK)

PALATKA/ASSHOLE PARADE - split LP

The mayhem continues with the melding of the minds of two of Florida's craziest! PALATKA crash through walls with their uncontrolled schizophrenic rock malevolence. These musical incantations tumble along convulsing in one direction then flounder aimless in the next. The production is more present than prior efforts but still manages to maintain their trademark 'eye gouged out' rambling and stumbling quality. A lot of bands that aspire to this level of chaos are impostures, coming off either contrived or pretentious. But PALATKA have the crucial "real" quality that cannot be summoned consciously by fakes. Their side of the record ends like their live set, it's over before you know it, leaving one asking "what the fuck just passed through the room?" ASSHOLE PARADE spread their own fair share of insanity. Their approach is more controlled and straightahead in its attack. The vocals have a snotty quality that distinguishes itself from a lot of the other speed music out there. (MK)
(Coalition Records, PO Box 243, 6500 AH Nijmegen, HOLLAND)

PARENTAL ADVISORY/ ACÃO POSITIVA - split EP

PARENTAL ADVISORY wrench out some great stop and go blast beat hardcore, with ripping dual vocals. This is one of the first bands from Brazil that I can ever recall playing this style of music. ACÃO POSITIVA go for more of a raw 80's style. Thick distortion over a mid-paced drum beat, coupled with harshly screamed political rants. Their side was decent, but the PARENTAL ADVISORY side makes the record worth searching for. (RC)
(A/C Douglas, Av. Fagundes Filho, 539, Apto.92 Sao Paulo, CEP 04304-010, BRAZIL)

PARUZIJA - "Psalm Number 0" EP

Six songs from Croatia, sung by a growly deep-voiced lead man, like a garage PANTERA. The visceral lyrics are sung in Croatian, loosely translated in the printed liner, and speak of death and struggle. This record is a good break from the tidal wave of happy, poppy, "this is a song about a girl" stuff that passes for punk these days. (GS)
(Izdavac Darko Kosalec Bastijanova 54, 10000 Zagreb, CROATIA)

P.A.W.N.S./POLITICAL SILENCE - split CD

This a powerful taste of 34 tracks of Northern California's punk rock. P.A.W.N.S. do it up with fun English style HC. They tastefully use female/male vocals (don't fret no emo here) to reflect on their changing punk scene and lives. POLITICAL SILENCE's punk rock spits out what their diluted visions are, with energy glore. (TJ)
(Bad Monkey, 473 North St., Oakland, CA 94809)

PEACE OF MIND - "All Set To Boogie And No Place To Go" LP

Anyone remember LIFE...BUT HOW TO LIVE IT? The female vocalist in this band has a unique sound that reminds me of that band's singer. Pretty cool. There is also a guy sharing vocals over hardcore tunes that have a strong emo backbone. But things are kept moving with tunes that never get overly introspective. They even cover a COCKSPARRER song! The record is put out by a number of labels, and I'll just list my favorite of the bunch...(TH)
(Flat Earth, PO Box 169, Bradford, BD7 1YS, UK)

PEACE OF MIND - "2. Lied" EP

Really urgent sounding emoish punk from Germany. I like the raw, slightly rock, yet way out of control guitar parts, and the female/male vocals work well. It all adds up to a very unique sound. Lots of interesting writing included, too. Very committed and absorbing. Also look for their new LP out now. It's great to hear a band paying equal attention to both their music and their message. (BG)
(World Upside Down Records c/o Urte, Gottinger Str 39, 37120 Bovenden, GERMANY)

PIEKLO KOBIET - "Pro Life Is Sacrifice On Altar Of War" EP

Somewhere between NAUSEA and DAMAD, with a liberal dose of double bass madness, is this group of Polish punks. The lyric translations display songs with a strong "anarcho-feministyczna" stance. Really evil sounding, but the metal influences get a bit over the top at times. Still, a solid EP. (TH)
(Tutajteraz Records, PO Box 47, 04 520 Warszawa 106, POLAND)

MUSIC REVIEWS

PHANTOM PREGNANCIES/ CINNAMON IMPERIALS - split EP

Various stars of London's underground music scene, including EGGPLANT and HUGGY BEAR, teamed up one more time to grace us with a joyous noise under the PREGNANCIES moniker and there's actually more coherence here than I've ever heard from them before. Reclaim the stage sonic assaults from the recent future. For a (too short) time, the CINNAMON IMPERIALS were the best band I would see on a regular basis, but like Princess Di the candle burned out long before the legend ever will, and all they left us was one and a half records. Pure pop to pogo by, with Mary's angelic vocals taking me all the way back to early 1997. It seems so long ago! (AM)
(Honey Bear, PO Box 460346, San Francisco, CA 94146)

PILLS - "Don't Blues" EP

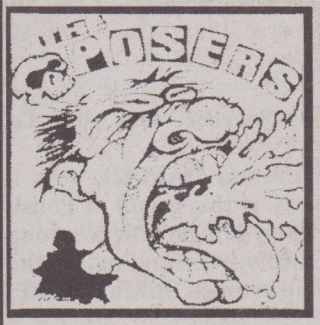
Scratchy guitar band very similar to several like-minded blues-punk bands treading the boards these days. They play two OK rockers, the better half is the flip. Even tho' the sleeve is a charmer of a die-cut dealie, the two song duration of this seven is a little wanting. Not bad, not enough. (RW)
(Estrus Records)

POPPER KLOPPER - "Wer Sich Nicht Wehrt..." CD

Gritty German thrash punk that harkens back to the '80s. Enthusiastic vocals and some metal guitar thrown in. German lyrics included. (TB)
(Nasty Vinyl, Oberstrabe 6, 30167 Hannover, GERMANY)

POPPER KLOPPER/ANFALL - split 10"

Aggressive hardcore from Germany. The PLOPPER KLOPPER sound just like East Coast eighties hardcore except for the German vocals, which from what I can remember from high school German, seem pretty politically minded. ANFALL sounds really similar, but a bit more aggro. They are really really fast with screaming duel vocals. Das ist sehr gut. (HD)
(Nasty Vinyl, Oberstrabe 6, 30167 Hannover, GERMANY)



THE POSERS - "Kill The Ravers" EP

Now this I like. Down and dirty street punk out of Canada. It's kind of bouncy, got thick guitars and a singer who sounds like he's done his fair share of smoking and whiskey drinkin'. Now that's a formula for success in my book. Four originals and a LAGER LADS cover that sounds better than I remember that band ever being. (RM)
(Blind Beggar Records, Bogenstr 25, 66957 Eppenbrunn, GERMANY)

POWER PELLETS - "...Into The Bright Sunlight" CD

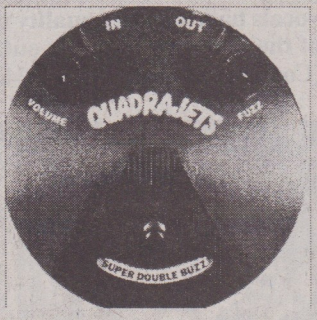
This is probably the POWER PELLETS first full length release. This Hawaiian band's forte is mid-tempo melodic punk and the J influences (JAWBREAKER & J CHURCH) show through in the vocals and song writing which are mostly love songs. This is a good debut, their next release should be stronger. (MM)
(Hawaiian Express Records, PO Box 777, Byron, CA 94514)

THE PROJECT - "Neighborhood" 2xEP

I don't know man, the cover's got drawings of gangster kids with, like, guns and stuff. And my personal favorite, tagger writing!! Sure, I know your probably sayin' to yourself, "Tagger writing and gangster drawings? Must be a hardcore or straight-edge band." Right? Well guess again! This is ska, punk, songs that start off like like RAGE AGAINST THE MACHINE then turn into punk, songs that sound like SWINGIN' UTTERS, then turn into PANTERA. Pretty weird but really good. I mean, they're diverse right? And they're pretty good at what they're doin. I would say, if you can make it past all the other crap, it's well worth checkin out! (AT)
(Final Vinyl Records c/o Stefun Spiller, Saarstr 36, 46045 Oberhausen, GERMANY)

PUSHED TOO FAR - "Lost Time" EP

Can we say GORILLA BiSQUITS? Nothing too original here, and as of today, I am feeling like a lot of hardcore bands these days are just copying the old bands of the late '80s and early '90s. PUSHED TOO FAR are just redoing something that has already been done, and I would be a little more enthused if they had a little more to say, or were building upon what was started "back in the day." (LU)
(Teamwork Records, PO Box 4473, Wayne, NJ 07474)



QUADRAJETS - "Punkinhead Motherfucker/Whole Lotta Rosie"

Maybe I've never paid to much attention to this band 'cos I certainly don't remember them sounding this good. Fast garagey-punk with fucked up, distorted guitars and screaming vocals. Plus an AC/DC cover to boot. Yeah, I like it. (CK)
(Estrus)

RAGGITY ANNE - "Smells Like Fish" CD

Good fun UK punk similar to the TOY DOLLS. These guys seem to be content with that, ie, not too oi or '77, and that works just fine. Probably a good time at the local pub/club when these guys play. Check this out if you like the Brit punk thing without the gloom. (RL)
(Smokin' Troll Records, 48 Llwyn Beuno Bontnewydd, Caernarvon, Wales, LL55 2UH, UK)

MUSIC REVIEWS

RAZOREATER - "At Night We Walk" EP

Image-wise, this band is on the MISFITS like ants on candy, but musically they don't sound half as spooky as they look. In fact, they're positively up-beat compared to the band they want to be, with a more hardcore sound. Still, they rock out on these four songs, and actually I'd take them over the current reincarnation of the MISFITS any day. One thing though, I didn't know that ghostly demons wore chainwallets. (AM)
(Rawhead Productions, 56 Hopewell Cres., Stoney Creek, ON, L8J 1P4, CANADA)

RED NUMBER NINE - "To Teach The Truth" EP

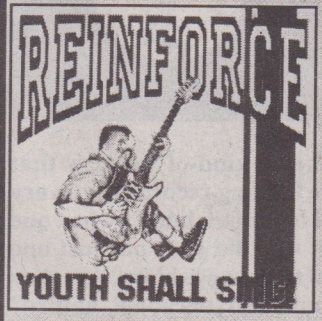
This new line-up with Athena from the DREAD is really good musically (guitars sound kinda like old BAD RELIGION), but I still can't stand Michelle's vocals. Maybe the next line-up change should include a new singer. (HD)
(Farmhouse, 448 Madison Dr, San Jose, CA 95123)

RED STAIN - "Dead End" EP

Austrailian crust that is very reminiscent of DESTROY and DISRUPT. I hope they are having fun but I am spoiled by hearing bands take this type of thing and build upon it to more extreme and creative levels. (TG)
(Spiral Objective, PO Box 126, Oaklands Park, SA 5046, AUSTRALIA)

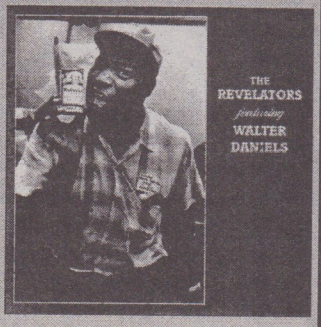
REFORM CONTROL/DRATSAB - split EP

REFORM CONTROL belt out 3 songs of fast and pissed hardcore that has a little "DIS" element in there. Reminds me of DISMACHINE from SWEDEN. DRATSAB stay at the mid-paced speed through most of their side and are a little more upbeat without losing the ability to punish. A damn good split, even though it's been out for over a year or two. (MW)
(Bad People Records, PO Box 480931, Denver, CO 80248-0931)



REINFORCE - "Youth Shall Sing" EP

We had some friends here today, and they moshed hard to this record. The music is pretty damn good, and brings me back to the days when I first got into this stuff. I just wonder why so many bands are trying to rehash the '80s old school hardcore trip? These guys have a definite 7 SECONDS influence, straight with the youth crew singalongs and fingerpoints. There is an insert included that is positive, informative, and should be read before you listen to this. After reading that, I am pretty impressed. (LU)
(Third Party Records, 21 Nancy Ln., Amherst, NY 14228)



THE REVELATORS (featuring WALTER DANIELS) - "Old Slew Foot/Rockinitis"

Fucking terrible!!!!!!! Why the fuck are there so many of these noisy ass swamp rock hick bands out on the market??!! This shit is getting more than *old!!!!!!* Goddamn!!!!!!!..... and what's with all this "no bass player" crap??????? It might have been interesting some years ago, but now it's so fucking trendy, it makes me want to *puke!!!!!* And what's with everybody defending this hogwash by calling it "raw, stripped down rock'n'roll....." In my book, this style comes a little too close to a-r-t-y.....just like SONIC YOUTH!!!! (SW)
(Sympathy)

RIVERFENIX - CD

Once again we have a band that really wants to sound like NOFX or sound like a Swedish band that wants to sound like NOFX. Luckily, these guys do it really well. In fact, this is better than the last NOFX LP. This stuff is pretty damn catchy, too. Recommended for the masses. (RL)
(Drive Thru Records, PO Box 461115, Hollywood, CA 90046)

ROCKET 455 - "Ain't Right Girl/That's All You Get"

Two songs here with the first one being a fairly straight-ahead ROLLING STONES circa "Beggars Banquet" or so type thing and the second being a pretty raging almost HUMPERS-esque piece of old school punk (actually close your eyes and think "Space Station Love"). Recorded with vocals mixed wa-a-a-y back and a certain one-take "looseness" which sound real good to me. Does the trick well, not too shabby this. (JY)
(Italy Records, 4530 Avery, Detroit MI, 48208)

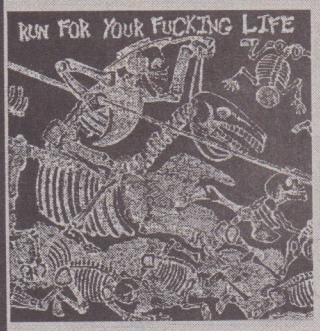
ROMANTIC GORILLA - CD

Another nineteen song blast - same insane vocals, same crazed song structures. They've always impressed in the past (check the EP on Heart First or the split LP with SPAZZ on Sound Pollution), and this isn't disappointing. Having such manic vocals goes a long way to make the songs stand out, while having such solid songwriting gives the vocals something to build from. Excellent. (TM)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

RUIDO DE ODIO/KKF - split EP

Brazil's R.D.O are primitive noisecore, kinda like FEAR OF GOD but nowhere near as punishing as the aforementioned. KKF offers some German noisecore recorded live in 1995. KKF is a little more listenable, but I'm warning you, this split is not for the meek. (MW)
(TVG Records c/o Axel Brandt, E.-Thälmann Str. 2, Ludwigsfelde 14974, GERMANY)

MUSIC REVIEWS



RUN FOR YOUR FUCKING LIFE - "Scathed" EP

RUN FOR YOUR FUCKING LIFE remind me of the early '90s hardcore sound that is reminiscent of bands like BORN AGAINST, CITIZEN'S ARREST, and RORSCHACH. That type of hardcore sound is my favorite, and because these guys have the influence but incorporate their own ideas and sound into it, I think these guys will go far. Can't wait to hear a full length. (LU)
(Hopscotch Records, PO Box 55783, Valencia, CA 91385)

SARCASM/WOJCZECH - split EP

WOJCZECH come in with seven crusty tunes that I found pretty boring. The overall energy is pretty flat, but with this type of stuff maybe it shreads live. SARCASM are better so if you're dying to here some E.N.T. rehash, here you go. (TG)
(Hammerweak, Allerheiligenplatz 11/37, A-1200 Vienna, AUSTRIA)

SCATTERGUN - "Bombshell" 10"

Is this band Germany's answer to UXA? Nah, No one can match De Detroit coolness, but comparisons are in order for this snot colored vinyl, especially in the vocals, lots of BAD RELIGION here too, and a ska song to boot. (EC)
(Nasty Vinyl, Oberstr 6, 30167 Hannover, GERMANY)

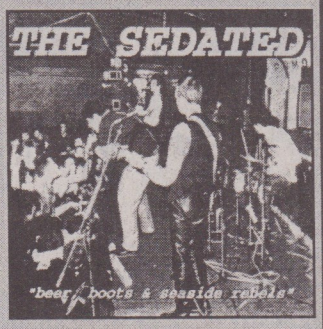
SCATTERGUN - "I Don't Fuckin' Care" 2xEP

Am I the only one that finds the double 7" format odd? Very catchy, faster paced, traditional German punk rock, with one major exception - they're fronted by a female vocalist (a little hottie with a mohawk and tattoos!). The vocals are excellent, as is the music: tight, energetic, well played and well mixed. I really don't remember another German punk band with a female vocalist - anybody? (KK)
(Nasty Vinyl, Oberstr 6, 30167 Hannover, GERMANY)

SCREECHING WEASEL - CD

It's SCREECHING WEASEL's 1st disc, rereleased for the first time in a decade, with the addition of twelve bonus tracks not found on the original vinyl. While it's not the RAMONES influenced stuff of later SW, it does have a nice SoCal feel, a la the DESCENDENTS. Decent, but by no means essential. (JF)
(V.M.L./Panic Button, PO Box 183, Franklin Park, IL 60131)

THE SEDATED - "Beer, Boots And Seaside Rebels" EP



This band is good overall, but kind of weird. The two songs on the a-side are really good oi tunes, sounding a bit like RED ALERT's first EP. The b-side begins with the song "No Solutions", which made me want to speed down to Ocean Bëach and charge. Total late seventies, L.A. surf punk that would make THE CROWD, CHEIFS or CONTROLLERS proud. Then the last two songs on the b-side suck. Two oi tunes that sound like SECTION 5 at their worst. I'd buy this for the a-side and "No Solutions". (RM)
(Final Vinyl Records c/o Spiller, Saarstr. 36, 46045 Oberhausen, GERMANY)

SENSELESS APOCALYPSE - "Setsuna" 5"

Had to journey to the MRR house just to hear this - still can't play these suckers at home. Four songs from this Japanese extremecore band - sticking to the song/noise mix - more song than noise, which is cool by me. It's still abrasive, though I end up wondering what the point might be when there's no song at all. (TM)
(Conspiracy Evolve, 260 S. Lake #135, Pasadena CA 91101)

SGT. 6 ASSAULT - "Bullshit Job"

This is rad! Spectacular! Frenzied! Dare I say, *boss!* Notice amongst those spluttered adjectives, you don't find the word "original", but that's o-fucking-kay if you're rocking, and they are. Very much in the vein of the STOOGES and DEAD BOYS or more recent bands like the RIP-OFFS, this is good, high-energy, stuff. The thing that makes it kind-of weak, is that there's only *one* song on the whole fucking record. It's a very good song, mind you, but it's hard to judge a band by just one song. Plus, you gotta ask yourself *why* did they put just one song on their record? Do the rest of their songs blow? Are they trying to make a statement about their decadent nature? Maybe they don't have any other songs. Inquiring minds want to know. (JN)
(007 Records, 534 E.14th St. #15, New York, NY 10009)

MUSIC REVIEWS

SHEAR - "East Coast '997" EP

Tough NY style HC in the vein of WARZONE (when they weren't feeling oi) from ITALY. Plenty of power and energy with original changes and breakdowns (well, for HC). Worth having. (TJ)
(Applequince c/o M. Leonardi, CP 7-centro, 01100 Viterbo, ITALY)

SHOCK TREATMENT - "Let Me Explain" CD

The music on this is good, riff driven punk/hardcore that's at times anthemic and oi-like. The vocals bug a bit and I hate CD EPs. If this band puts out some vinyl, I'd probably buy it. (RM)
(D-Generate Records, no address)

SHORTHANDED - "Tell It Straight" EP

Fuck, why can't all straight edge skate bands sound like 97a? Yes, from what I can tell this band is a sXe, skate band, but one must take a gander at the back cover to discover the evils of which this 7" holds. A drummer with a LAGWAGON t-shirt, hmm?, and a STRUNG OUT poster, yuck, and an unseen stack of NOFX records is just a given. I think you get the idea of influences here. (TJ)
(Boot To Head, PO Box 9005, Portland, OR 97207)

SHOTWELL COHO/DISCOUNT - split 45

This is the third in a series of 500 limited edition singles with cool postcard covers. The SHOTWELL COHO tune has not been released before and it's a good one. Melodic East Bay style punk with pissed off lyrics. As for DISCOUNT, I like them a lot and I promised myself I wouldn't mention J CHURCH but... this song sounds so much like "Ivy League College" I checked the label to make sure it didn't say ©L. Hahn. It's good though, so send for this record now- they're almost all gone. (MM)
($3.50 ppd: What Else? Records, PO Box 3411, Dayton, OH 45401)

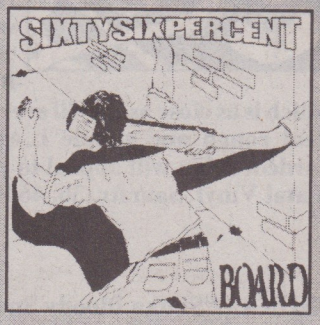
SHOWER WITH GOATS - "One Sided 7"" EP

A beautiful portrait of a bath with a goat adorns the cover of this one sided 7". SWG whip up that SCREECHING WEASEL style with jerkier hooks and stupider lyrics. The GOATS achieve their maximum lyrical genius in "We Fight" where they dismantle those "meathead punx" rotten sons of bitches (I think). (HM)
(Springman Records, 10366 Avenida Ln., Cupertino, CA 95014)

SHOWER WITH GOATS - "Just Another Day" CD

I was into these guys EP a few months back. Somewhere in between CRIMPSHRINE and SCARED OF CHAKA, I believe. This is more of the same with some decent results, although this 13-songer doesn' t hold my attention as well as their 4-songer did. A generic feel sets in towards the end of this, but this is still good as a whole. (RL)
($8 ppd: Springman Records, 10366 Avenida Ln, Cupertino, CA 95014)

SIXTYSIXPERCENT - "Board" EP



Medium-fast tempo "four chord" punk with some moments otherwise. When used, the psychedelic vocal effect sounds silly, as does their SABBATH "Iron Man" interlude. For the most part, very straightforward in a Fat Wreck Chords kind of way. There's competent enough song structure but nothing really stands out. Lots of "crazy" lyrics about about pain and puking. It mostly seems like it's done for effect and doesn't come off with sincerity. (MK)
(14116 3/4 Burbank Blvd, Sherman Oaks, CA 91401)

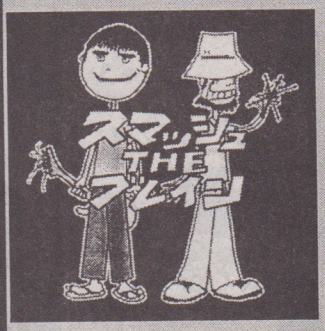
SKIZMATICS - "Youth Crew" EP

Cool rockin' melodic hardcore a la speedy SNUFF or early US HC. I don't know, I guess I'm a little low on melodic hardcore references. Too fast and gruffy to be pop punk but not obnoxious enuff to be full on HC. But I do like this. (RL)
($3 ppd: Exit Records c/o Kenneth Levine, PO Box 463, Pleasantville, NY 10570)

SLOBBER/RWS - split EP

Two bands from the West Bay Hardcore scene. RWS has that contrasting slow/fast vocal thing going on, combined with some heavy riffage. They do manage to put five tracks on their half. SLOBBER come up with three faster paced tracks. The last one sounds like it should be the soundtrack for the tornado scene in the Wizard Of Oz. (JF)
(36CF, PO Box 610112, Redwood City, CA 94061-0112)

MUSIC REVIEWS



SMASH THE BRIAN - "Don't Die" EP

I'm totally floored by the crippling coolness of this band. This is some of the craziest and most hilarious thrash I've come across in quite a stretch of time. If there's one thing that I can give the Japanese props on, that's making thrash sounding even crazier and more over the top than anyone. This is intensely thrashy but with totally catchy rhythm, so it's not just speedy for speed's sake, and it's done by *two guys!!!* This is demanding your attention. (PB)
(Ippei Shimada, 2-18 Nishi-Nagayamaen, Sakai City, Osaka 590, JAPAN)

SNAP-HER - "Rust Bucket" EP

...may bring back memories of arguing with your parents, locking yourself in your bedroom, and huffing bottles of liquid paper to forget your troubles while some obnoxious punk rock record blares in the background. SNAP-HER have that kind of sound, with songs like "Rust Bucket", "Crackpipe Johnny", "I Wanna Beavis You" and "Fuck You", which is as close as they'll ever come to a rock and roll anthem. Real rough and simple L.A. studded-leather-and-mohawk hardcore that will appeal to your baser instincts. (JH)
(Fatal Vinyl, Saarstr. 36, 46045 Oberhausen, GERMANY)

SNUKA - "Snuka Bloody Snuka" CD

Real, high-fisted New York rocker-punks jumpin' all bad. At first listen, the lady vocalist sounded to me like the singer for Denver's LA DONNAS (an all-guy group, not the Bay Area band), but it became muy obvioso in no time that this was no snotty boy, she's got a good voice. Heavy guitar, hard rock that (mostly) satisfies. The lyrics are a bit on the meaningless side, and just not very entertaining. Musically, it cranks quite a bit. (RY)
(Paradigm Records, 67 Irving Pl So, New York, NY 10003)

SODA - "Superhero" CD

A strong CD here featuring great gal vocals over speedy Fat Records/Epitaph type riffs. Similar to TILT and DODGEBALL musically but the vocals are damn near up there with DISCOUNT! The best thing I've heard by these folks, although it seems Steve Caballero (skater dude from San Jose's famed FACTION) isn't in this band anymore. That's not to say there is some correlation there, though. Anytime you get a good pop punk band with strong gal vocals you gotta recommend it. And I do. (RL)
(Cameltoe Records, PO Box 111282, Campbell, CA 95011)

SPUNK - CD

Hmmm, this one was frustrating. I really wanted to like it more than I did. They play in a style somewhere between BIG DRILL CAR and DOUGHBOYS, yet never quite capture the aching brilliance of these bands' better material. They have some good parts, but the hooks don't stick like they should. Maybe it's just a bit too rock for me. (BG)
(Crack Records, PO Box 29048, Eaton Place, Winnipeg, MB, R3C 4L1, CANADA)

STEEKY/STOMACH - split CDEP

Northern and southern Ireland are united at last, at least on this split CD from Rejected. Bangor's STEEKY sound a little like SCREECHING WEASEL, although a bit more pissed off and up to date, on their four songs, while Dublin's STOMACH win the day with their harsher (yet still melodic) hardcore, like early DAG NASTY or SWIZ maybe. A good release for both bands, and a sign of the health of the current Irish scene. (AM)
(Rejected Records, 9 Woodlands Ave, Dun Laoghaire, Co. Dublin, IRELAND)

THE STATICS - "Japan Tour '97" EP

According to this "3 new, possibly the last songs by THE STATICS." Tell me it's not true! Though one song is a LOLI AND THE CHONES' cover so that only makes 2. I know it's uncool, but I like the new STATICS more. They rock harder, but manage to keep the sound that attracted us all in the first place. Please don't break up. (CK)
(Static Records, 970 Industry Dr, Seattle, WA 98188)

STOMPWATER - "12 Pack E.P." EP

Mid-to-fast tempo melodic funnypunk. Subjects covered: rock n' roll, drinking and blowing the world away. The redneck song was pretty good. Wish it was longer. Fun stuff. (MM)
($3.50 ppd: Sonic Swirl Records, PO Box 770303, Lakewood, OH 44107)

MUSIC REVIEWS

STRONG INTENTION - "Maryland Hardcore" EP

I thought this was very good for what it was, which is East Coast style hardcore. Tight guitar work with moshy drums and anthemy vocals, if you like hardcore with an Eastern feel, this is your bag, baby!! (AA)
(Fist Fight Records, PO Box 364, Hagerstown, MD 21741)

STUNTMONKEY/PROJECT GIZMO - split EP

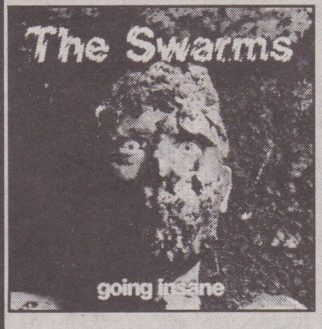
The STUNTMONKEY side sounds like they're speed and growls hardcore types into the World Wrestling Federation with no one at their show. PROJECT GIZMO's got the SAMIAM intros which twist into a slurry of hook-ladden gritty guitar punk rock. Decent Baltimore punk rock. (HM)
(Imperfekt Records, PO Box 2846, Columbia, MD 21045)

SUBSANITY - "Post Apocalyptic Doom Attack" CD

Sometimes I wonder where things come from. This CD is probably the worst I have ever had to review here at the mag. Monotonous and boring metal sums up this band. If you need something to fall asleep to, this is the pick of the year. (LU)
(Wild Rags, 2207 W Whittier Blvd., PO Box 3302, Montebello, CA 90640)

SUPERNICHTS - "Dispo Dancing" CD

Will this month's NOFX contender please stand up. Yes, SUPERNICHTS are going for the this very title. Unfortunately, they have a text book style, complete with the compulsory 'oi, oi " chant. Also, the vocals are just pretty weak. Proficient, but really unmemorable. (JF)
(Nasty Vinyl, Oberstr 6, 30167 Hannover, GERMANY)



THE SWARMS - "Going Insane " EP

It sounds like a bunch of Vikings singing the praises of headbutting. It doesn't say where these nordic berserkers are hailing from but my guess is Sweden or Norway, someplace where you can see the northern lights from while hanging out with their singer whose name is Misja't Toog, I shit you not. Pretty good music that sounds like everything from early eighties oi to LYNYRD SKYNYRD on the second song on side B. (AA)
(Alphen Aan De Records, PO Box 101, 2400 Al Alphen A/D Rijn, HOLLAND)

THE TABASCOS - "Rubber Pants" EP

I love punk songs about hippies. I think that as much as we punks espouse chaos and anarchy, filthy hairy hippies really push us to the right. "You're The Hairiest" is about out-of-control specimens of the hair farmer, "with no underpants." It's funny. The songs from this Dutch band are catchy, midtempo tunes somewhere in the QUEERS vein (especially "Punk Rock Girl"), but with much of their own style and good humor. (GS)
(Alphen Aan De Records, PO Box 101, 2400 Al Alphen A/D Rijn, HOLLAND)

TEAR ME DOWN - "Morire Di Tolleranza" 10"

Fast, ass-kicking "old school" punk hardcore from Italy. With sing-a-long parts that remind me a little of 7 SECONDS, this record has a definite anthemic quality. The songs are tight and the record flows well, never getting tiresome and boring. The record also comes with a nice looking lyrics booklet. The lyrics are excellent, intelligent and well thought out. They bridge well the gap between personal experiences and the band's larger anarchist political perspective. Overall, a very good record. (MK)
(Applequince Records c/o Massimo Leonardi, CP7-Centro, 0110 Viterbo, ITALY)

TEMPLARS/LOWER CLASS BRATS - split 45

LCB start it off right with a solid cover of ROSE TATTOO's "We Can't Be Beaten". Guitar solo included! TEMPLARS follow it up in their usual style with "Modern Day Ripper". Sound quality much improved. (TB)
(TKO Records, 4104 24th St. #103, San Francisco, CA 94114)

13 FRIGHTENED GIRLS - "Smoke This And Walk/Splash 1"

Overdriven garage (a la THE HYPSTRZ) from a band named after one of William Castle's less appreciated (but not underrated) films. The cover of the 13th FLOOR ELEVATORS "Splash 1" seems like filler, but the top deck is fairly promising. (DD)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

MUSIC REVIEWS

TONIGHT - "1978" EP

TONIGHT are living proof of my theory that the toughest, trashiest punk-rocker bands are also the biggest nerds. Three clean-cut Japanese women dressed like spinster librarians and one unidentified male are responsible for the best release I've heard in ages. Fast, vicious, and with the added cheap thrill of an impeccably hip BAGS cover ("Animal Girl") - as essential as the best of TEENGENERATE or the REGISTRATORS. Three songs into our relationship and I'm sold for life. (JH)
(Freaked-Out Frequencies, Poelstraat 38 C-1, 9712 KB Groningen, HOLLAND)

TREADWELL - "Red With Envy" EP

Some of the penny pincher punx want as many songs on an EP as possible. Me, I want my ass kicked quickly by a band, well enough so I can remember to cross their path again. TREADWELL does this over these two songs with raging guitar attack hardcore, almost like early Gravity stuff, but more intense. The hoarse, spat vocals seal the deal. (TH)
(The Wordsmith Covenant, PO Box 15645, Long Beach, CA 90815)

TUMOR - "Splattered Human Goulash" 10"

I honestly cannot tell if these guys are joking or not! If they are serious I'm extremely worried. First of all, the recording quality is poor at best and at times resembles a belt sander with screams in the background, recorded on some sort of Fischer Price tape player. With songs like "Insane Corpse Collector" and "Embalmed In Glue", how could you go wrong? Either you actually enjoy the sound of a German cookie monster yelling about "Bloodskating" or you may simply want a good laugh, you can't lose! (AA)
(T.V.G. Records, E.-Thalmann-Str. 2, 14974 Ludwigsfelde, GERMANY)

THE TURDZ - "Attack Of The Killer.."EP

This is glaringly, shamelessly, un-fucking-deniably a very QUEERS influenced band. I mean, the vocals sound like it could be Joe King's less talented and glue-addicted younger brother on the mic. Maybe people who aren't very picky and don't like the hassle of being in big, crowded QUEERS shows could go see this band instead. Perhaps it's just practical to have a sort of "QUEERS Lite" to handle the overflow. Anyway, these guys look pretty young, and they're good musicians, maybe they'll develop their own sound. (JN)
(Imperfekt, PO Box 2845, Columbia, MD 21045)

TWO CENTS WORTH - "All Or Nothing" CD

This band is from Las Vegas. They sound like a Fat Wreck band waiting to happen. I mean, they got the sound, they got the speed, and they suck. That's Fat in a nutshell. These guys lost major points with me when I saw the inside sleeve for their CD. It's covered in GRATEFUL DEAD stickers, pot stickers, and mushrooms. So if that kinda stuff and the Fat sound appeals to you, then please feel free to blow your brains out. For the rest of you, send your letter bombs to the address below. (AT)
(@Vegas.Records, 8370 W.Cheyenne, Suite 109-22, Las Vegas, NV 89129)

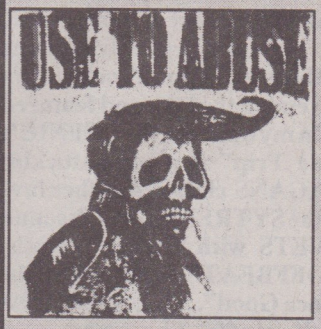
U.X.A.- "Tree Punks At Real School" CD

Well, De De Troit is still around and she's pulled a Cervenkva and got some young Mohicans to back her up on a new record. For those of you who aren't familiar, U.X.A. put out some damn fine dirge-punk back in the late '70s/early '80s. The best part about this CD is that her voice still had that cool, wearied edge to it, a drugged-out drone that very few can still pull off convincingly in this time of overkill and pandering. That said, the songs on this thing are kinda tame, and the re-recorded versions of the old songs don't measure up to the originals. I suppose you could start here, but I believe the 1980 LP is still in print, sooo... (RW)
(PO Box 291306, Los Angeles, CA 90027)

UNITED BLOOD - "The Marco Sessions" EP

I wonder if these guys and gal named themselves after that AGNOSTIC FRONT song? That would make sense because they continue to mix hardcore with street punk and kick some serious butt on this four song EP. As a matter of fact, a UNITED BLOOD tattoo doesn't sound like such a bad idea right now. (RM)
(Cold Front Records, no address)

MUSIC REVIEWS



USE TO ABUSE - "Let's Go Fuckin'" EP

Super slow and rockin'. This is totally awesome! Sounds like good old rock music mixed with old English punk. With jammin' guitars and raspy vocals, this German foursome's got what it takes to knock your socks off. I only wish there was more than five songs, because this rules! (HD)

(Cold Sweat, Danziger Freight 5, 93057 Regensburg, GERMANY)

VERÄNDERUNG - "Hold My Heart" EP

Coolest cover of the month, from my batch, goes to VERÄNDERUNG. It's got a teary eyed little girl sitting outside of a blown up looking tenement, where I imagine her parents were slaughtered at the hands of the ATF, or maybe she was told Santa Claus and the Easter Bunny don't exist. VERÄNDERUNG wanders back and forth between spazzy type vocals, mixed in with a little CARCASS. Not bad folks, and let's not forget that imagination stirring cover that may be the key to figuring out why the Mona Lisa is a man. Buy vinyl and preserve plastic! (JV)

(Boot To The Head Records, PO Box 9005, Portland, OR 97207)

VICIOUS WANKERS - "Vicious Wankers" CD

What can I say? Boooooooooo! If I was on the Gong Show, I would break the gong. Lame non-catchy old school punk. Recorded really awful but not in a good way. Sorry, but I say skip it. (TG)

(Alternative Action Records, PO Box 174, 11101 Riihimaki, FINLAND)

VOICE OF A GENERATION - "Classic Stupidity" CD

Slick sound from Sweden. Punky RANCID style with English lyrics, a touch of ska and lots of leopard spots. (TB)

(Sidekicks Records, Ostra Nobelgatan 9, 703 61 Orebro, SWEDEN)

VULTURE CULTURE - "Hypocrite" EP

German band with tough-chix vocals, a huge wank guitar factor and a first song that sounds like the COSMIC PSYCHOS. Also, the guts to do a CHUCK BERRY song in this manner which always, always comes off somewhat... goofy. A record that does not bridge the Euro/US aesthetic barrier. Though these guys obviously try hard, they seem to be trying maybe a little too hard, and do we really need a heavy guitar version of "Maybelline". Serious and heavy as sin and therein lies the problem. (JY)

(Flight 13, Nordstrasse 2, D-79104 Freiburg, GERMANY)

WITHIN REACH - "Strength Through Diversity" CD

Here you've got some solid posi-core from Sweden. Songs about unity, not losing hope, racists, friendships and all the things it takes to make you a good fingerpointer and kickboxer. Not bad, but it could be easily lumped in with a million other bands that sound just like this. (RC)

(Sidekicks Records, Ostra Nobelgatan 9, 703 61 Orebro, SWEDEN)

YOKEL - "Life's Way" EP

Awesome Aussie hardcore - spin in some furious songs with dual vocalists some manic breaks and intelligent lyrics. I'm down with this - they cover topics like politics within punk, energy resources, and animal liberation, and it's not the predictable knee-jerk parroting so many bands can't get past. As with the previous Spiral Objective releases, a definite keeper. Gotta love those metal samples! (TM)

(Spiral Objective, PO Box 126, Oaklands Park, SA 5046, AUSTRALIA)

YOUNG LOSERS - "All Gone/Private Affair"

This band is obviously great. Fast, real fast, too fucking fast! At least the "A" side, I mean it has to be a pressing fuck-up, I hope they didn't all come out this way... it's frustrating to hear, you just want to adjust everything. The "B" side sounds fine, and so are my ears last time I checked. Rad snotty stuff resembling SCARED OF CHAKA. I hope they get some change together so the next one does them right. (RY)

(3311-C Speedway Ave., Austin, TX 78705)

MUSIC REVIEWS

V/A- "ABC Hardcore"

This record highlights two Brazilian punk bands. The HINO MORTAL stuff is from a 1986 demo. It is really basic and raw, with most of it being on the slow side of things. Sometimes the vocalist talks instead of screaming, and his deep monotone voice makes me think of BAUHAUS. The other side is 12 songs from CORTE MARCIAL from 1986. This side is very raw as well, but is much more energetic. And it is right in line with a lot of South American punk around that era. Due to the poor recordings I would have to recommend this reflection on two fairly obscure bands to be for collector scum only. (RC)

(Denis Souza, CP 110, Agencia Central, Santo Andre - SP, CEP 09001-970, BRAZIL)

V/A - "Berbiete Mebadiem" EP

A comp of what appears to (and I only know this cause' Tim told me) of early German punk bands. Three bands here represented by MARIONETZ, JUNKS, and STOERTRUPP. MARIONETZ comes across as your anthemic, melodic oi-type with bouncy bass lines and lotsa "heys". Then you get STOERTRUPP who doesn't sound all that different from MARIONETZ. And finally there's JUNKS who, due to the abysmal recording, sounds like FLIPPER but who probably think they're the MISFITS. Generally crap quality recording here and I can't believe it's just because of the source material either—everything sounds muddy and quiet. Also, a somewhat lackluster selection here. Avoid. (JY)

(Jorg Spengler, Wiesenweg 2, 37412 Herzberg, GERMANY)

V/A - "Bloodstains Across Belgium Vol. 2" LP

Like most of these boot comps, they're strictly fer archival purposes..... something to listen to once and put on the shelf and forget about. I don't want to knock the bootleggers that do these crappy turds too hard. After all, sometimes, but very rarely, they'll pull up something wonderful.....! I have a few friends that listen to nothing else but these kinds of comps and all I can say is, God help 'em!!!!!!!!! This record contains lame classics by the likes of RAXOLA, CHAINSAW, KIDS, STAGE-BEAST, UNDERDOGS, SPERMICIDE, CONTINGENT, STRESS, ELTON MOTELLO, PINCHERS, CELL 609 and DE BRASSERS..... fuck, I need a drink!!!!! (SW)

(Atomium Records)

V/A - "Europe In Decline" LP

Never quite know what to say about LPs like this one - there's so much to mention, and these reviews aren't all that long. Regardless - this is a European sampler with some of the best HC/punk happening over there at the moment. Some of the more noteworthy - CRIPPLE BASTARDS (Italy), SUB-STANDARD (UK), CLUSTER BOMB UNIT (Germany), VIOLENT HEADACHE (Spain), CROOKED COPS (Switzerland), COCHE BOMBA (France) - in the end, way more than we have room to mention by name. (TM)

(Six Weeks, 225 Lincoln Ave, Cotati, CA 94931)

V/A - "Cleveland Confidential" LP

Hot shit! A reissue of the overlooked and underrated Clevo comp. from 1982. Originally conceived as a project by PAGANS singer Mike Hudson. Cleveland arguably had one the best scenes in the US before there was "punk rock" as we know it. This is stuff from the tail end of that era and featured a cross-section of different stuff. In my opinion, the DEFNIC's (featuring Mr. Hudson) "Suicide Trip" is a muthafuckin' monster, a song as good as any PAGANS classic. Another fave is the quirky "Jaguar Rid" from the SYTRENES which sound like Popeye fronting the VELVETS with kitchen utensils. Good punk rock blasts from the OFFBEATS and of course the PAGANS classic "Boy Can I Dance Good". Also, some quasi-experimental noise-nowavish stuff. The very cool EASTER MONKEYS' "Cheap Heroin". The hooky "Her Name Was Jane" from SEVERE... I could go on and on, *I love this shit!* (JY)

(Therminoic, 111 N. Sheridan, Indianapolis, IN 46219)

V/A - "Franks For The Memories" CD

This is a formula punk release. THE COMMERCIALS sound like SCREECHING WEASEL's "Anthem for a New Tomorrow". TRIPLE A sounds just as typical. Believe me, quick poppy melodies are aplenty on this album. THE QUAKERS are really flat sounding, pretty much devoid of personality, and THE HOLY SMOKES, although the catchiest of the bunch, are still formula power pop. This release seemed really shallow. (HD)

(Rent-a-Pig Records, PO Box 22791, Denver, CO)

V/A - "In The Spirit Of Total Resistance" CD

This CD is one of those frustrating things that has no track listings, so I have no idea who I'm listening to. I do know it has lots of good hardcore of all styles, and lots of hippy crap on it, too. What makes it even harder is the fact that I don't know any of the bands on it. This is a benefit for the Leonard Peltier defense, so it's worth supporting on that principle alone. (JF)

($14 ppd: Spiral Objective, PO Box 126, Oaklands Park, SA 5046, AUSTRALIA)

V/A - "Invasion Of The Insectoids!" CD

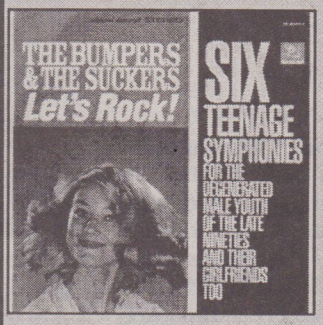
12 garage punk bands. All above average with trashy production. The best tracks coming from THE DECIBELS, THE SATELLITERS, LIGHTNING BEAT MAN, THE MONSTERS, THE SILVERKINGS and THE GNATS. This will be perfect from your next dance party. (CK)

($10 ppd: GI Records, PO Box 6948, San Jose, CA 95150-6948)

MUSIC REVIEWS

V/A - "Les Fürieux Du Poitou Charentes" LP

Six Frenchy punk bands with two songs apiece. Allegedly, this was recorded back in '88. Considering that, some of this stuff is okay. LES BATARDS are pretty catchy and fast. Most of this stuff is pretty lightweight. Vaguely influenced by '77. You haven't heard anything until you've heard French language ska, and I'm not saying that it's a good thing... (LH)
(Scoubidou Records, no address...)



V/A - "Let's Rock!" EP

Three songs each from German garage punk bands JET BUMPERS and CELLOPHANE SUCKERS. Fast and loud in the best HUMPERS' way. The most curious thing being that each band covers QUEEN's "We Will Rock You." I guess it's some reference to the EP's title. Aside from that the originals are great. (CK)
(New Lifeshark Records, PO Box 700 320, 44883 Bochum, GERMANY)

V/A - "More Noize By Nice Boys" EP

This is an international powerviolence comp. Fans of intense hardcore will be pleased. Featured are AGORAPHOBIC NOSEBLEED, STATE OF FILTH, MASHER, and six others. Very strong. (TG)
(Existence Decay Records PO Box 56, 592 31 Nove Mesto Na Mor, CZECH REPUBLIC)

V/A - "Ohrenradern" CD

The latest *Ox* zine comp (issue #29). Always a deal, this features a great new TURBONEGRO track as well as noise, techo, punk rock and pop punk tracks from LAZY COWGIRLS, SONIC DOLLS, LOGICAL NONSENSE, and many other known and unknown bands. Since these *Ox* comps are pay-to-play for bands/labels at $80 a minute, I don't know if it's a good deal for everyone involved. (RL)
(Ox Fanzine, PO Box 143445, 45264 Essen, GERMANY)

V/A - "Painesville City" EP

HANGNAIL plays distortion damaged hardcore that sounds like it may have been recorded inside a tin shed; so you know it's great. Plus, there's awesome lyrics such as "your son is dead, syphilitic stillborn dead, the sore on your prick went away, but the baby's dead forever." GAG REFLEX have a somewhat similar approach, but less distortion. Ugly as fuck hardcore all around. (TH)
(Hibachi Records, 497 Owego St., Painesville, OH 44077-4122)

V/A - "PogoZone Vol.2" CD

An eighteen song comp featuring a shitload of German bands playing ska, punk, and ska-punk. Some of the songs are sung in German, some aren't. But they all rock! Those darn Germans know how to fuck shit up, especially the PRISON 11, NERVOUZ, HOAX, and the SWOONS who remind me of a German TILT. All in all, a great CD brought to us by the same guys who brought us AM I JESUS. This CD is worth every penny. (AT)
(Nasty Vinyl, Oberstr 6, 30167 Hannover, GERMANY)

V/A - "Punk Rock's Not Only For Your Boyfriend" CD

This is great! A twenty-three song CD comp packed with some of my favorite bands! This comp is aimed at addressing the issues of sexism, relationships, abortion, equality between women and men, and as they put it, "dedicated solely to promoting bands with female members, as well as giving all male bands the chance to voice their opinions on women's issues". Which I think is great. And they couldn't have picked a better bunch of bands to do it either. Although I can not print every band on this CD, I will print my personal favorites. But before I do that I would just like to say that every band on this CD is great, and deserves as much credit as the soon-to-be mentioned bands: TILT, DISCOUNT, RHYTHM COLLISION, SODA, WHITE KAPS, and last but definitely not least, probably the single best track on the whole CD, THE CHUBBIES. Also, I'd like to say that I think that this CD is the perfect way to spread awareness of certain issues to the scene. Buy this right away! (AT)
(Disillusioned Records, PO Box 18404, Irvine, CA 92623)

V/A - "Raised On Punk, Vol. 1" LP

Seventeen tracks off various long out-of-print European punk singles. My reaction - lukewarm at best. There is some material worth comping here - the wild abandon of the BUTTOCKS, the RAZORS' stomper "Tommie's Gang", DISCOLOKOSST's frantic punk-with- synth "Rock Ist Rock", or MENACE's catchy "G.L.C". The remaining bands (CONTINGENT, MOKO, SHITH, CONDOM, YODELER KILLERS, JUSTIFIÉ X) run the gamut from limp, fake punk to new-wave pop, and the obscurity of the PINCHERS' vinyl turd "Rape Her" is richly deserved. If this is the type of punk you were raised on then you have my deepest sympathy. (JH)
(no label or address)

MUSIC REVIEWS

V/A - "Regurgitation" EP

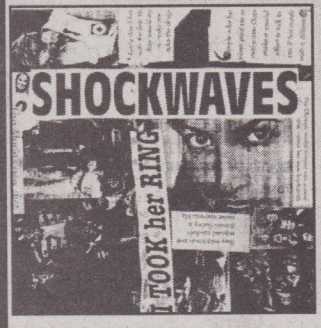
I can already see the dreads and tied up dogs outside the record stores selling this compilation. If not there, then definitely at the post office sending their dirty change off for a dose of hard, fast, pissed off, European political hardcore. Some of the bands participating in this rebellion are MANFAT, GENOCIDE, and EXCREMENT OF WAR (now you just know they're political). It's good, take my word for it. Of course, I shower about twice a week (i.e. relatively clean), so you know... (JV)
(Sylvain Vilette, 48 Rue Du Potager, 91270 Vigneux Sur Seine, FRANCE)

V/A - "Rejected Vol. 2" CD

A good CD featuring a lot of Brit stuff and US bands who have Brit stuff. TRAVIS CUT, J CHURCH, HEADCOATS, WAT TYLER, and 30 other bands. It's pretty cheap price-wise, too. I'm not a comp fanatic these days, but this certainly gives you a lot of bang for your buck. (RL)
($5 ppd: Rejected Records, 9 Woodlands Ave., Dun Laoghaire Co., Dublin, IRELAND)

V/A - "Sem Estilos Para Definer O Nosso Odio" LP

This is an awesome comp featuring some 5 of Brazil's finest thrash/crust bands. Featured performers include: NECRO, STUPID PATRIOTISM, ABUSO SONORO, ROT, ROTTEN SYSTEM, and ACAO POSITIVA. All bands represent themselves well, lyrically as well as musically. The standout though is definitely ACAO POSITIVA. All around this is awesome, the only flaw is that it's limited to 500 copies. This should be kept in print! (JF)
(Elephant Records, c/o Angelo Bruno, CP 2098, Santos-SP, 11060-970, BRAZIL)



V/A - "Shockwaves" EP

A pretty mediocre comp featuring 4 bands from Australia. HALF MONGREL play straight ahead punk, NSA do poppy stuff, and both 99 REASONS WHY and GOONS HIRED GOONS play melodic, mid-paced stuff. Nothing too exciting, but not bad. The terrible mastering job (or is it this weird New Zealand 'not quite vinyl' pressing?) doesn't help, though. (BG)
(Intent Records, PO Box 679, Dickson, ACT 2602, AUSTRALIA)

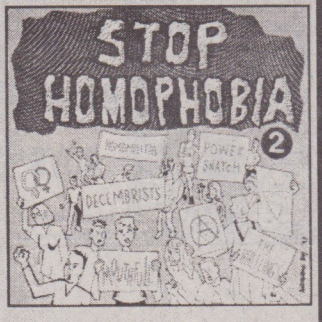
V/A - "Sicher Gibt Es Bessere Zeiten, Doch Diese Ist Die Unsere" 2xLP

Thirty songs by 20+ German bands that for the most part are relatively unheard of. Styles range from poppish punk and funny punk to straightforward hardcore and throatcore. Quality also ranges from generic, but well played to outstanding. Tracks by AD NAUSEAM, SCHROTTGRENZE, SICK, MARSCH, SCATTERGUN, and PISSED SPITZELS are among the standouts. An excellent snapshot of where the underground German punk rock scene is today. (KK)
(Hohnie Records c/o A. Höhn, And der Kuhtränke 7, 31535 Neustadt, GERMANY)

V/A - "Stø Dei Lokale Pønkrane Vol.II" EP

Just consider me your punk™ internationalist go between, which means it's time you took one step towards your global punk™ future. Street punks and old school punk™ loyalists? Did you know there was a scene waiting for you in Norway? Yes, Norway! There are cool bands with names like FAKE FEMALES and FEKALE BREKINGER who sound like frost bit versions of CASUALTIES and early CLASH. This stuff is live to boot, and don't forget the wonderful color vinyl... ahhhhhh. My pick to hit, ABNORMALS' "Don't Put me On A Diet". Oi! Buy this, you wank! (JV)
(Pønk Rakk Records c/o Hit Me!, Deichmangst.17, 0178 Oslo, NORWAY)

V/A - "Stop Homophobia" EP

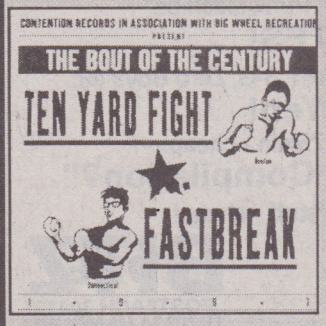


Boy oh boy!!!! It's about time I got my hands on a nice little piece of pro-gay wax!!!! From the first glance I gave this little EP, I was expecting the worst..... you see, I'm a big fag myself, but there's nothing I can't stand more than "politicallycorrectslogan-eeringpunkrockmotherfuckers" trying to take a stand!!!!! Well, this record is chock full of slogans and symbols and other stupid punka-dunka bullshit, but don't let that get you too down, because most of the bands on here are actually pretty good. You got the likes of DECEMBRISTS, MOUTHFULL, HOMOILITIA (worst cut on the record), POWERSNATCH, and, my favorite, HALFLINGS doing "Oi Oi, We Fuck Boys"!!!!!! It's a queerboys anthem!!!! Well, maybe not as good as anything the TOM ROBINSON BAND ever did, but what the hell!!!! Record comes complete with propaganda booklet that you can just chuck in the trash.... I mean, fer christsakes kiddies, why bother protesting anything, the end of the world will be here in less than two years..... *duh!!!* (SW)
(Turkey Baster, PO Box 222059, Dallas, TX 7522-2059)

MUSIC REVIEWS

V/A - "Teenage Treats" LP

Sub-titled "Rare Punk Rock Vol. 2", this is a pretty cool bootleg collection of British stuff from '77 to '80. The title track by THE WASPS is especially fantastic. Almost sounds like the guy from COCKSPARRER singing for THE SAINTS. Pretty cohesive musically, which is a little surprising for this kind of comp. Lots of really catchy punk that almost verges on power pop at times. Great stuff by TOURS, THE DOLE and THE SCREAMS, but just about everything on this is excellent. Now, how do I get a copy of this..? (LH)
(no address)



V/A - "The Bout Of The Century" EP

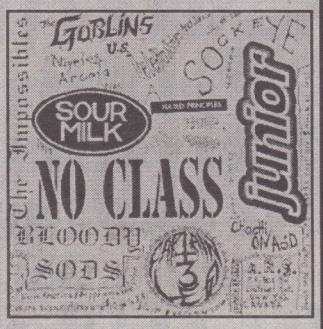
This month I got a lot of interesting things in my bin. This record is one of them. I normally don't get things that I really like. I threw this on the turntable, and was immediately blown away by FASTBREAK. They are heavy, and melodic at times. It is a great mix. The TEN YARD FiGHT side is just as good seeing that I didn't really like their LP. This is good, it is fast, heavy, and has some kickass breakdowns. Two thumbs up. (LU)
(Contention Records, 206 S. 13th St. #1402, Philadelphia, PA 19107)

V/A - "The Next Big Thing #27" EP

What the fuck am I reviewing here???? There's these two singles stuck in a clear plastic sleeve with like purple construction paper in between 'em and a little post-it note with an address written on it with red pen.... it also says: "Comes with zine..."!!!! So there you have it... this loose shit was some freebie shit in a mag that was thrown my way fer review....whatever....!!! Between the four bands here you got MAGIC DIRT doing "Kick Out The Jams"....yawn!!!!! ANGEL CORPUS CHRISTI doing "Sleeing With The TV On", which is an interesting version, but it still sucks.... NOMADS doing "16 Forever"....live.... yawn.....!!! THE DICTATORS doing "Next Big Thing".....live... also.....okay, but not great.... So what the fuck else am I supposed to say????? (SW)
(20 Albert Ave, Grungemouth, Stirlingshire, FK3 9AT, SCOTLAND)

V/A - "3 For The Price Of One" EP

I bought this thinking I couldn't go wrong since it was three good bands, and with two songs each it was like getting three records for the price of one. I swear I didn't notice the title of the compilation until now. The WANKIN' TEENS is decent country-tinged punk. The GHOULIES rock harder than usual on a pair of KNOCKOFFS covers, and The RECEIVERS play way cool punk with a '70s energy. It's a solid compilation worth getting just for the RECEIVERS' "single" (MC)
(Sell Out, 468 Magellan Ave., San Francisco, CA 94116)



V/A - "This Was A Stupid Idea Vol 1" EP

A quirky lo-fi punk/thrash/garage comp featuring tracks by the IMPOSSIBLES, the GOBLINS, DERITA SISTERS & JUNIOR, NO CLASS, SOCKEYE, HATED PRINCIPLES, BLOODY SODS, CHACHI ON ACID and more. It's kinda hard to figure out who's on it and who's doing what song, which might indicate that it was really a bad idea that the producers lost interest in somewhere along the line. (TY)
($3 ppd: A.R.S., PO Box 34, Listowel, ON, N4W 3H2, CANADA)

V/A - "Twin Cities Hardcore" EP

HARVEST starts this off with a very BLOODLET-ish track. Next we got KILLSADIE who play some powerful hardcore with a metal tinge and some originality to boot. A really pleasant surprise since I never heard them before. SILENT FALL play some mediocre metallish hardcore, kinda UNDERTOW-ish. 4th GRADE NOTHING finish this off with the most original track that is very metal. I don't mean to pigeonhole all these bands by comparing them to others, it's just that you can tell that's what they're aiming for. Still a good sample of Twin City hardcore that often gets overlooked. (MW)
(Apathy Press Records, PO Box 629, Osseo, MN 55369)

V/A - "Vita-Pils" LP

The spine of this LP says "sampler" so I'm assuming that this is in fact a comp from The Vitaminepillen label from Holland. Of the 12 bands on here, only 3 have English lyrics, the rest being in Dutch so I have absolutely no idea what is being said. The bands explore all facets of punk rock, from pop punk to sloppy POISON IDEA-ish punk rock to melodic rock like QUICKSAND. A few of them are real good for what they do, but whether it's the language thing or the fact that I've already burnt out on most American bands that have replicated the aforementioned bands to death already, this just didn't really throw me against the wall or anything. (PB)
(Vitaminepillen, Koningstraat 2, NL-6121 HT Born, HOLLAND)

V/A - "Xanadu" CD

This is a pretty solid nineteen song compilation by Rhetoric. Most of the bands are pretty damn good, and it features many Midwest stars. WESTON, CAMPFIRE GIRLS, BORIS THE SPRINKLER, NOTHING COOL, LARRY BRRDS, plus many many more. (HD)
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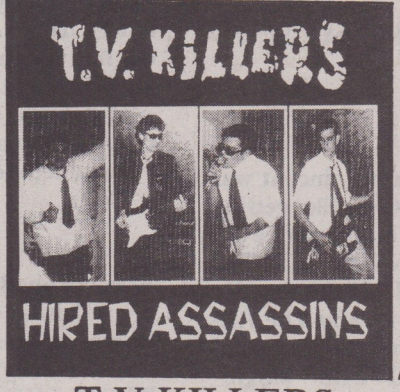

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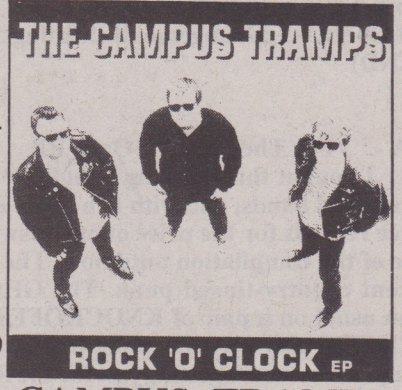

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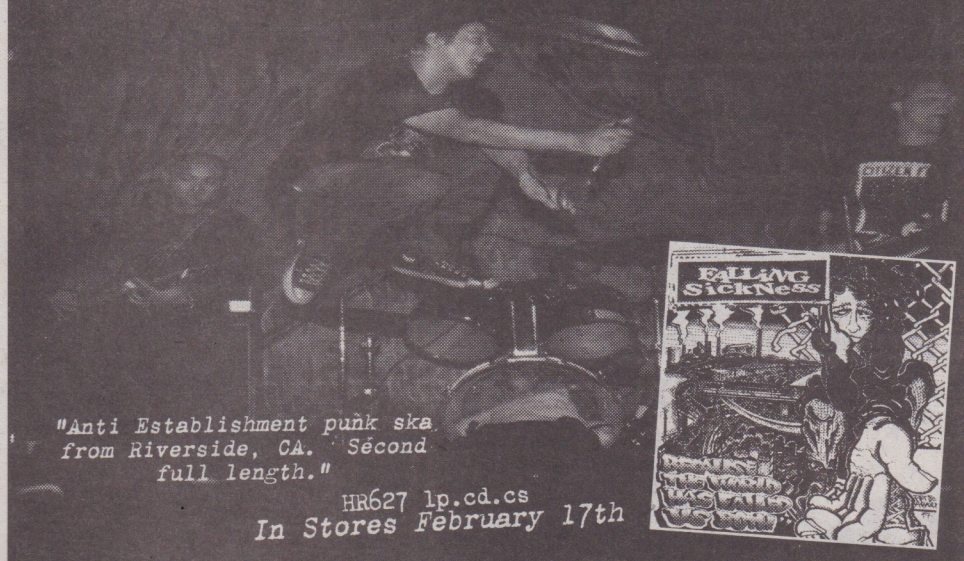

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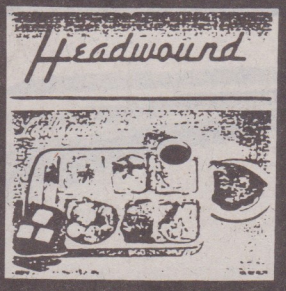

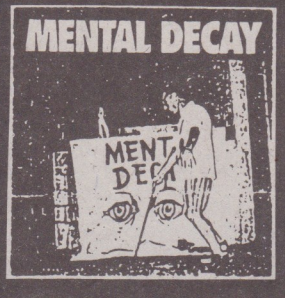

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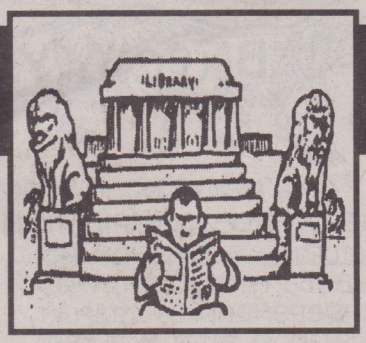


BETWEEN THE LIONS

Reviews by: (JA) Jen Angel, (LB) Lily Boe, (BC) Brianna Chesser, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (TD) Timothy Doran, (GF) Gardner Fusuhara, (JF) Jodi Feldman, (HH) Harald Hartmann, (JH) Jeff Heermann, (MJ) Mary Jane, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (AR) Aragorn, (SS) Sean Sullivan, (TT) Travis T, (LU) Leah Urbano, (CW) Charles Wolski, (JW) Joe Whiting, (KW) Kelli Williams, (JX) Jux, (TX) Trixie. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Mikel and Jen.

A.D.I.D.A.S.
#9 / $1 ppd
8 !/2 x 5 1/2 - copied - 42 pgs
I wonder what motivates some people to put out zines. The first piece in here is a ten page introduction about how badly this issue sucks. I started believing it after the first page, I was convinced by the tenth. Lots of zine and music reviews, a wish list of porn star suicides and a reprint from *Fucktooth* zine. The music reviews concentrate on metal which the editor swears he doesn't listen to. The best article is "Gas Jockey Blues," but in the context of the rest of this zine it just sounds like more complaining. (TX)
Brandon / 41 Wellington St, Upper / St. Catherines, ON / L2R 5P9 / Canada

ALL THE RAGE #1 / $1 ppd
5 1/2 x 8 - copied - 50 pgs
There's a lot of reading in here for a dollar. The longest pieces are a biography of Emma Goldman, along with some of her writing on schools, and an overview of N. Wolf's *The Beauty Myth*. Also there's summaries/reprints from *Talking With Prozac* and *The CIA's Greatest Hits*. There's some personal writing about high school, the scene, etc. Loses points for having one-sided copies stuck together to mimic double-sided copies. If these subjects sound good, it's worth the buck. (JM)
Jess / Smith Box 680 / 98 Green St. / Northampton, MA 01063-0100

BECKET #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
This magazine has one of the best uses of comics and text I've seen. There's also a good section on Highway boredom games, tapping shoulders and finger pointing and a video review of Digital Man. Becket also has an interview with Teengenerate and some record reviews. A good first issue. (JX)
1250 Belle / Lakewood, OH 44107

BIG DEAL LOSER #6 / $1.50
8 1/2 x 5 1/2 - copied – 32 pgs
As they say, brevity is the soul of wit. That could apply here, but this zine isn't very humour-based. That said, I can get to the point that most of his (her?) articles are rather concise and interesting (attacking fur, thinking about the bind between hobos and how he (she??) feels about them, etc.) and a so-so interview with MTX where it ends in a teenybopper fashion. A hop and a skip above the last issue. (RD)
33 Emerald St. / Ronkonkoma, NY 1179-2772

BODY COUNT/FEM-UH-NIST #2 / $2 ppd
8 1/2 x 11 - copied - 28 pgs
Two zines in one. I guess you can guess the political perspective of this one from the title. Ya got yer piece on Hustler, some other opinion pieces, reviews, punks on the internet, Bikini Kill worship, some unfortunate poems and some cool statistics. Not bad but I say - get the Hello Kitty out of my feminism. (MJ)
2316 Flora Street / Cincinnati, OH 45219

BRAT #6 / $1? ppd
8 1/2 x 11 -printed- 40 pgs
This zine is self described as "the zine of youth culture and dissent- because your school paper sucks," and it is damn better than any school paper I've ever read. Informative and interesting articles on everything from sex education to veganism to an amazing story by a girl whose car got shit in by a random man kept me turning the pages of *Brat*. Highly recommended for all ages. (LB)
PO Box 4964 / Louisville, KY 40204-0964

BREATHING ICED TEA MIX #3 / $1.00
8 1/2 x 5 1/2 - copied - 28 pgs
A personal zine, with four stories about growing up in suburban Philadelphia, all of them involving public transportation and all of them somehow gone wrong. As these things go, this is not without merit and at times it shines, but over all I found it lacked any real pizzazz.

(JW)
Sean / 8420 Bridle Rd. / Philadelphia, PA 19111

COOTIES #6 / $2
8 1/2 x 5 1/2 - copied - 56 pgs
I really enjoy Kate's personal and honest writing style. It makes her seem very accessible and open, both good qualities. This issue is mostly travel writings which trace her route around the US, and also includes some writings about Elvis, relationships, and of course some smut. There is some good writing about important scene politics related stuff like how we deal with rape and intolerance. A punk rock personal zine that I would recommend. (JA)
2504 Ravencroft Ct / Virginia Beach, VA 23454

COUNTER INFORMATION #49 / $1 ppd
8 1/2 x 11 - copied - 4 pgs
A short, informative newsletter with news on dock workers in Liverpool and strikes the world over. There are short updates on different situations and blurbs on international discontent. Great list of contacts. (MJ)
Transmission / 28 King St. / Glasgow G1 5QP / Scotland

DAY OLD DONUTS #15 / $1
5 1/2 X 8 1/2 - copied - 54 pgs
I have mixed feelings about this sort of thing. On the one hand it is great to know exactly how "scams" are done (in this case phreaking), on the other you fear for the author putting his name on such a thing. What is great about this particular effort though is the detail, which is just short of printing schematics for several different types of boxes. There is also a long reprint from an article in *Esquire* about some of the "heroes" of the movement. (AR)
A. Jones / 103 York St. / Poultney, VT 05764

DISAFFECTED YOUTH #2 / $1 or 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs
This is a cool little local based zine, with some interesting stories and funny columns, interviews with Violent Society, Pus and The Varukers, and a silly comic. The last issue apparently got a bad review, but this one is fine, I found it pretty enjoyable in places. (AM)
207 Stillwater Dr / Oviedo, FL 32765

DOGPRINT #10 / $4 ppd
8 1/2 x 11 - offset - 96 pgs
This is a pretty nice looking emo/sxe zine with some cool layouts and lots of

photos. The interviews are with the VSS, Gravity Records, Locust and Braid. They're decent, but marred by typos and misquotes (i.e. "tongue in chic"). There are some columns about the scene, relationships, work, etc. There are way too many reviews and ads for my tastes...but if you're "down" with that scene, you may like this. And I know I always bring this up, but where are all the girl "emo" musicians? Oh yeah, comes with and Inept/Feci del Signore 7".
(MD)
PO Box 84 / Suffern, NY 10901

86 POUNDS OF PUNK #4 / $1 ppd or trade
5 1/2 x 8 1/2 - copied - 14 pgs
Yes, an Austin punk zine! Dinki writes stories, draws comics, and takes pictures of punk shows in Texas. Well written, with lots of youthful energy and a true love for the music, this is the only documentation of the Austin scene I've ever seen...keep 'em coming! (TT)
Dinki / 707 W. 21 St. / Austin, TX 78705

THE ENCYCLOPEDIA OF TRUTH AND HUMOR #1 / $4
8 1/2 x 11 - copied - 82 pgs
This is either the most devious piece of writing I have ever seen (but still not funny) or complete trash. I had to read the entire thing through several times just to decide what I thought and I still am not sure. Biblical themes are prevalent, with quotations on every page and seemingly xtian judgment overarching the whole thing. But then there are several odd interviews with a prostitute and a gay gynecologist that just seem twisted. (AR)
North American Cultural and Theological Research Institute / 3216 West Esplanade #234 / Metairie, LA 70002

59¢ #21 / $2 ppd US / $3 ppd world
8 1/2 x 11 - copied - 34 pgs
Cut + paste looking—it seems like they threw in excess lame-o graphics to take up space. There are a few pages on conspiracies/governmental wrongdoing (Cassini probe, Area 51, suppressed cancer cure); the Area 51 piece was really good, the first time I'd heard this (more reasonable but still sinister) take on it. Drinking advice and beer reviews were all right. More reviews, poetry, comics, and other filler round this out. I would have guessed this was issue #2, not #21. Free in Seattle. (JM)
PO Box 19806 / Seattle, WA 98109

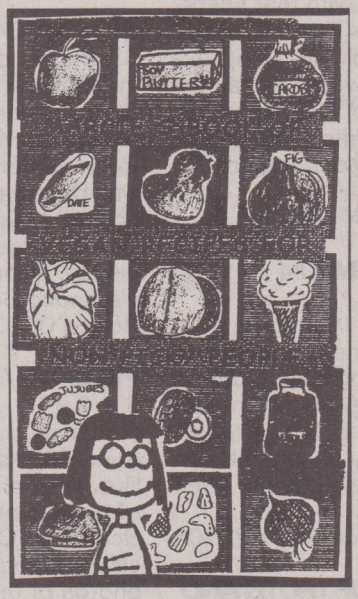
FIGHT FOR YOUR MIND #1 / $2
6 x 8 3/4 - copied - 50 pgs - French
Interesting if somewhat typical left-punk French effort. Interviews with California's Das Klown, article on Leonard Peltier, interview with Fleas and Lice, zine reviews, a small history of Operation Ivy. Music reviews, all handwritten, lots of large spaces of black ink, all pissed, all punk. (TD)
Florimond Soyez / 47, Avenue Gilbert Roux / 0300 Cusset / France

FIZZ #10 / $2.95
8 1/2 x 11 - offset - 144 pgs
First of all, this is their last issue. This is a very large slick music mag, very much like *Flipside*. It is a lot like *Flipside*. Tons of band interviews, Descendents, Scared Of Chaka, Supergrass, Chainsaw Kittens, Sicko (with tons of gross photos of them, if you had a manager they would stop you from doing things like that) and too many more to list. Also lots of goofy stuff about drinking, pets, just fun stuff like you might find in *Ben Is Dead*. Did I mention drinking? It was hard for me to feel much for this zine, because I don't drink or Partay, and that's where a lot of this is coming from. Nothing wrong with that, but it's not my thing. (GF)
1509 Queen Anne Ave. N. #276 / Seattle, WA 98109

GOING NOWHERE #4 / $1 ppd
8 1/2 x 11 – newsprint – 28 pgs
Everyone is lauding over this professionally done zine, but have they stopped to think about how ad-dominated it is, not to mention how boring just about everything in it is? Granted, it's one of the better looking ones out there, but does that mean it's good? Just because you have an expensive comput-

er and a bundle to blow at Kinko's doesn't necessarily mean you have to churn these out. There's some interviews with Discount, Bouncing Souls, etc., and page after page of reviews of the latest hip ska-core discs, and as much as I want to hold that against them, I won't. If it sounds up your alley, it probably is. (RD)
7078 Van Gordon Ct. / Arvada, CO 80004

HOOFSLIP #38 / $2
8 1/2 x 11 - copied - 26 pgs
25% of this is great—the interview with Sick Of It All, the music reviews, the page about band reunions, and the plastic thing glued inside the back cover are all worth checking out. The rest—well lets just say that it's not great, including the interview with the Mr. T Experience, the prank phone calls, and some cartoons that made no sense at all. (JW)
PO Box 7636 / Bloomfield Hills, MI 48302



I THREW UP MY BIRTHDAY CAKE #1? / $?
5 1/2 x 8 1/2 - printed - 36 pgs
This is a really cool zine—if you can call it that. It's more like an art show with lots of imagery and statements. No damn articles, interviews or stupid commentaries, just art. I've never seen anything like this and I'm very excited to. (LB)
189 2A Market St. / San Francisco, CA 94102

INDY #4 / $2 ppd
7 x 8 1/2 - copied - 78 pgs
Cool zine from Calgary. Has an in depth listing of bands, venues, food places etc. for the home town. Interviews with bands Five Knuckle Chuckle and Barb Higgins, writing on a protest against police brutality, and a very long piece on the Zapatista rebellion, taken from the internet. This was a cool piece, but could of used some editing, I know some of the "brothers in arms" rhetoric turns me off sometimes. (GF)
PO Box 523 Stn M / Calgary, AB / T2P 2J2 / Canada

INFO RIOT #6 / $3 ppd
8 x 6 - printed - 40 pgs - German
This small zine centers on the oi/skinhead side of punk. This issue has an interviews with Distortion, Last Years Youth, and Infa Riot. There is also an article about a tour in Eastern Europe, and some reviews of shows. Finally a few ads and addresses for those with more interests in this genre. (HH)
Spiller / Saarstr. 36 / 46045 Oberhausen / Germany

INFO RIOT #7 / $3 ppd
8 x 6 - printed - 40 pgs - German
More interesting than the previous issue this issue has interviews with the bands Snapher from LA, the Padded Cell, Bomb Squadron, The Maniacs from Singapore and Clit 45. There are also plenty of contact addresses with this issue. (HH)
Spiller / Saarstr 36 / 46045 Oberhausen / Germany

JOIN KAO #5 / $2 ppd
8 1/2 x 11 - newsprint - 32 pgs
A pretty standard punk mag out of Denmark, yet written in English and featuring an annoying kind of abstract layout. Columns, fiction, interviews with Logical Nonsense, Harsh, Boris, Phased 4* F and 9 different "Noise" musicians. Standard record, zine and book reviews. (TT)
Join Kao / Box 2003 / 9100 AB / Denmark

LIGHTER #8 / 2 stamps
7 1/4 x 10 3/4 - printed - 16 pgs
Funny story about a one-night stand with a deaf person; a Where Is The Scene Going-type article which straight-facedly actually includes the line "The scene right now sucks" (provoking in me a tired smile), a page of amusing non-sequiturs, and an imaginative paranoia story whose moral seems to be "Don't use sensor flush toilets." Not particularly good, but worth the price if you collect, and not bad either.(TD)
Kevin Kain / 1891 Farrell Hall / Delhi, NY 13753

LOVE AND RAGE
Vol. 8, #5 / $1 & postage
17 x 11 - newsprint - 16 pgs
The newspaper of revolutionary anarchism keeps on keeping on. Anachronisms aside, this is the documentation of exactly what the far left is doing; fighting for abortion rights, fighting against racism, opining about the UPS strike, Iran,s new leadership, and of course the Zapatistas. Humorless, Sectarian, and Informative, *Love and Rage* attempts to speak about old ideas to a new context. Sometimes it even seems to succeed. (AR)
2441 Lyndale Ave. South / Minneapolis, MN 55405

LOYAL BASTARD #5 / $4
8 1/2 x 11 - printed - 98 pgs
It's good to see a thick cut and paste style punk zine, but *Loyal Bastard* is so inconsistent and all over the place that it's both difficult to read and not very engaging. Lots of short commentary from a wide variety of people, letters, reviews, too many reprints from flyers and other zines (perhaps the most annoying thing a zine can do), poems, fiction, guitar tablature, and lots of cut and paste collages. Mainly there's a lot of defensive critical writing that doesn't offer solutions, an editor who doesn't exercise quality control, and a complete lack of cohesiveness. (JA)
698 Meadview Dr / Sherwood Park, AB / T8H 1G1 / Canada

MARCIE'S BOOK OF VEGAN RECIPES FOR NON-PICKY PEOPLE #2 / $2 ppd
8 1/2 x 5 1/2 - printed - 56 pgs
Pick of the month! Yum yum! I've been waiting for something like this to come my way. I haven't seen a new vegan cookzine in a long time. There's a nice big section on desserts 'cause that's the best way to win over new vegans. Highlights include rice crispie squares, whipped cream, Chinese mock fish, naan (oops! didn't know that wasn't vegan), and starting your own yogurt. I haven't actually made any of these yet what with 'flu season and not all the ingredients are on my house's list of staples but soon, my friends, soon. (TX)
Marcie Moffat / 771 Euclid Ave #1 / Toronto, ON / M5G 2V3 / Canada

MISSION STATEMENT #R / $1 ppd or trade
5 1/2 x 8 - copied - 16 pgs
All personal writing. A pretty quick read but mostly I liked it. It's hard to articulate the difference between an interesting personal zine and a boring one but

this has some verve and character. The editor just moved to Berkeley and she writes about stuff like shows, friends, sneaking/fooling around, etc. A good one to trade for. (JM)
Lucinda Rinaldo / 2422 Ridge Rd. #212 / Berkeley, CA 94709

NATURAL MYSTIC #5 / $2 ppd
8 1/2 x 11 - copied - 10 pgs
This is Alright. I remember reviewing a previous issue of this Argentinean zine and I seem to recall that one being better. This time around things are a bit sparse, mostly band interviews, and the high point is an article on yeast infections. For those who want or need to know... (RM)
C.C. 3893 / Correo Central (1000) / Argentina

NEGATIVE BURN #3 / $2?
8 1/2 x 11 - copied - 32 pgs
Rad cut-and-paste straight edge zine out of North Carolina. For once it's cool to see a SE zine that concentrates on punk/hardcore instead of all that metal crap, comes out strongly pro-gay, and also features plenty of skate photos. Tons of columns and opinion pieces and interviews with Halfmast and Reinforce. (AM)
205 Bedell Pl / Fayetteville, NC 28314

THE NEXT BIG THING #27 / $15 ppd
8 x 8 - offset - 68 pgs
A hipster garage zine from Scotland, absolutely overflowing with interviews, ideas and enthusiasm. There are tons of contributors, including Gina Arnold talking about her new book. There are lots of short interviews with the likes of Eugene from the Rezillos, Greg Shaw, Redd Kross and more. Also reviews, cartoons, etc. Really great looking. This is a limited edition of 1000 and comes with a double 7" with Angel Corpus Christi, The Dictators, Magic Dirt and The Nomads. Costs a bundle, but it's really great looking. And it's the 20 year anniversary issue. Amen. (MJ)
20 Albert Avenue / Grungemouth / Stirlingshire FK3 9AT / Scotland

NO BARCODES NECESSARY #5 / $2
8 1/2 x 11 - offset - 36 pgs
Yet another bumper issue of this cool political/punk zine. As always it's packed with stuff, including pages of reviews in tiny type. The highlights this issue include interviews with Drop Dead, Nick Royles, Hellkrusher and photographer Andy Thompson. Always a good read. (AM)
Mel / 83 Glebe Park / Chanterhill / Enniskillen / BT 74 4DB / Northern Ireland

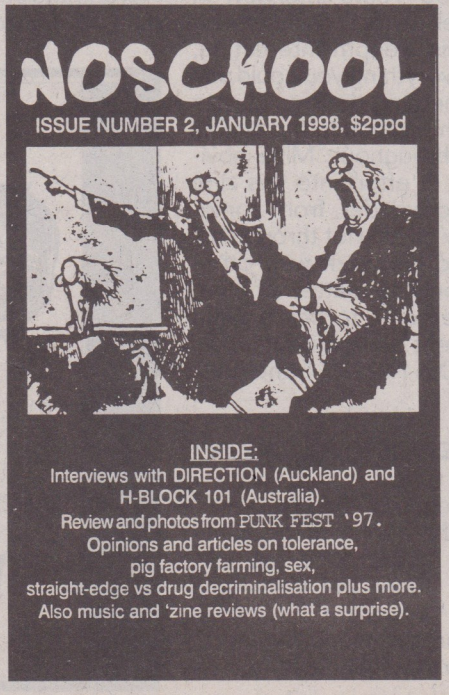
NO SCHOOL #2 / $2 ppd
8 1/4 X 11 3/4 - copied - 24 pgs
I am always impressed by the quality of European zines. This looks really nice. Clean simple layout, and an ample amount of content for the page count. Article on the Wellington hardcore/punk fest, interviews with H-Block 101 (from Australia), Direction (from Auckland), a great article on factory pig farming and more! This is good. (LU)
PO Box 6387 / Te Aro / Wellington / Aotearoa / New Zealand

O.J. KILLED ELVIS #1 / $2 ppd or $1+3 stamps
5 1/2 x 8 1/2 - copied - 30 pgs
This is a good first issue, it's nice and thick, has a wide variety of topics and a good sense of humor. The one show review has almost nothing about the show because he just talks about his friends trying to kick some guy's ass or something. There are lots of lists: record labels that have ripped him off, cool toys he's found, Troy McClure's (Simpsons Character) acting career, and Disney movies that have secret porno images , amongst other random stuff. Nothing ground breaking here, but very amusing! (TT)
Mike Croft / 123 Shady Hill Rd. / Apalachin, NY 13732

ON STAGE #4 / $3 ppd
8 1/2 x 11 - copied - 12 pgs
For the most part the standard interviews and reviews along with a couple of short editorials. Some of the interviews are interesting as are some of the rants. Not bad by any means but not great either. Oh yeah it's all in Spanish. If you're interested in Argentina. (RM)
S.M. de Tucam (4000) / Tucam / Argentina

ORNERY BOY #8 / $1.00
11 x 17 - newsprint - 8 pgs
One mans rantings and ravings, an entertaining spew of random rambling opinionated essays touching variously on punk rock, Canada, Gypsies, baseball, convenience stores, and Socrates to name just a few. Plus how to get ordained through the mail, an interview with Pinhead Circus, and some of the shortest and wittiest music reviews I've ever seen. (JW)
PO Box 19933 / Cincinnati, OH 45219-0933

OX #29 / $7 ppd
11 x 8 1/2 - printed - 132 pgs - German
As always lots of good punk in this long standing zine. This issue has interviews with Wohlstandkinder, Hellacopters, Samiam, Oxymoron, the Dirtys, Wayne Kramer, the Cramps and the Finnish label Bad Vugum. What more to say other than loads of reviews, ads and it comes with a free CD featuring 29 bands. Great place to check out German punk. (HH)
PO Box 143445 / 45264 Essen / Germany



PAU '79 #4 / $1 ppd
5 1/2 x 8 1/2 - copied - 22 pgs
Boring columns take up over half of the pages here. The rest are filled with ridiculous articles (about drugs, Christmas presents, and what would happen if Jews ruled the

earth), a "one word answer" type of interview with The Peechees and a couple of zine reviews. In one of the columns, they criticize me for bagging on their last issue, but they obviously haven't tried too hard to improve. (JC)
3215 Ala Ilima St. #608B / Honolulu, HI 96818

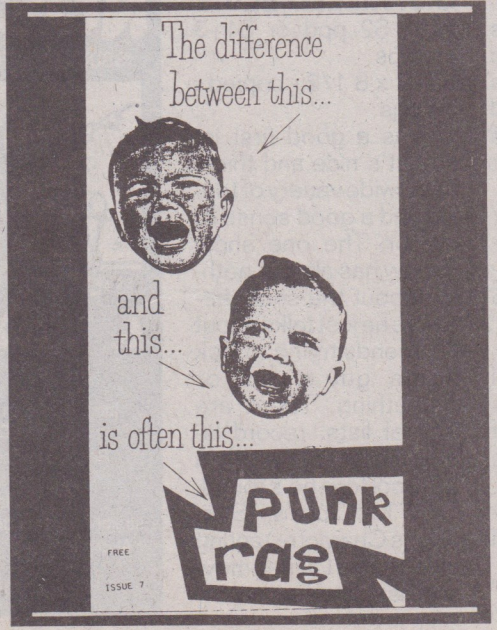
PEOPLE ACTING AGAINST TRADITIONS #1 / $.50 ppd
8 1/2 x 11 - copied - 8 pgs
Uhhh huh. Well there's only one page of record reviews. That's good. The rest of this consists of rants such as "Sexism Sucks", "war is stoopid", "Medicare in this country really, really sux!" and "Clinton is stupid". Fifty cents? Hell, that's a third of the price of a beer at the bar down the street from where my parents live. Not worth it. (RM)
631 Oak Run Trail #312 / Augora, CA 91301

PHYTE FANZINE #1 / $?
8 1/2 x 11 - copied - 40 pgs
In many ways, this is a very typical straightedge/hardcore kind of zine. It has the predictable layout and style, it has interviews, a tour diary, show reviews... overall a well balanced music oriented zine (minus record reviews!). I'm not too hip on tour diaries or show reviews, but the interviews are amazing! The 400 Years interview in particular (as well as the Trial interview to some extent) is in depth, interesting, great photos - everything you could ask for. That is something that really sets this zine apart, in addition to the quality of the photos throughout. Mike obviously puts a lot of effort into this zine and it shows (no wonder, from someone who already gives a lot through his record label and his work with other zines. It was only a matter of time before we were going to see a Mike Phyte independent publication). (JA)
Mike Phyte / POB 14228 / Santa Barbara, CA 93107

POPULAR REALITY Vol. 386, #8 / $4
5 1/2 x 8 1/2 - copied - 52 pgs
Conspiracy is the name of the game here. A reprint about false memory syndrome, ads about the Oklahoma City bombing "cover-up", Charles Schwa's alien propaganda, and more. Hostile letters are exchanged amongst

zinesters who ridicule and patronize each other over Noam Chomsky and the Bob Black/Jim Hogshire scandal, even including reprints of the threatening, yet curiously homoerotic postcards Hogshire has sent Black. Also has some wicked funny collages, flyers and a comic about some guy who makes a suit out of Vienna sausages to impress his neighbor. (KW)
1116 Shepard St. / Lansing, MI 48912

PROFANE EXISTENCE #34 / $2 ppd
8 1/2 x 11 - printed - 40 pgs
PE gets written off a lot as being "for crusties", but the international reporting is top notch and the interviews are well-done and informative. In this issue the news section covers various anti-fascist actions in Europe, and other news from Japan, Brazil, North Dakota, etc. The interviews are with Peter, ex-Svart Snö, who talks about the syndicalist union he belongs to, and (Mnpls) locals Servitude, who talk about crime and revolutionary lifestyles. Only 4 pages of reviews because this is so packed with other info. Anyone into punk and radical politics would get a lot out of this. (JM)



PO Box 8722 / Minneapolis, MN 55408

PUNK RAG #7 / 2 stamps
11 x 17 - newsprint - 12 pgs
this has lots of ads for twelve pages. Since it is free though, I cannot complain about the fact that it really isn't all that interesting. Interviews with Racer Ten, an article on veganism, reviews, some columns and a lot of ads. There really isn't anything in here that grabbed my attention in a substantial way. Good effort, and the fact that someone can do a zine and give it away for free is a nice thing, but content is important as well. (LU)
PO Box 6332 / Longmont, CO 80501

RAZZLE #3 / $1 or 3 stamps
5 1/2 x 8 1/2 - copied - 40 pgs
Don't let the 90210 address scare you off, this one is cute and funny, but oh so punk! Most of it reads like an inside joke, cuz all the contributors seem to be good friends, but it's easy to laugh along to their wacky stories, fake gossip & advice columns. Lots of complaining going on about punk boys dating unpunk girls, girls whose lives revolve around boys, the new ska trend in music, etc. Includes cool live photos of the Donnas and the Parasites.So I'll pretend I didn't read the line "'Kellys' are bimbos" from the name- stereotype article, and give this one a thumbs up. (KW)
Natalie / Box 3853 / Beverly Hills, CA 90212

RIDE ON #1 / $1
5 1/2 x 8 1/2 - copied - 88 pgs
This is a sloppy punk zine with lots of rambling, hard to read handwritten pages. The contents involve punk suburban life - coffee, late nights, fast food, girls, bicycles, parents, etc. There's also a juggling how-to and a way too long interpretation of a T.S. Elliot poem. (MD)
PO Box 236 / Abington, PA 19001

RINKYDINK #1 / $1.00
8 1/2 x 5 1/2 - copied - 52 pgs
Death in all it's glory. We're talking suicide, decapitation of movie stars, rockers choking on their own vomit, a pretty decent death penalty discussion, and what to look for in a dead body. Morbid stuff. Plus the town of graveyards and a few other bits. Kind of a fun read- I learned some fun facts guaranteed to put an end to any dinner conversation. (JW)
PO Box 1061 / Pacifica, CA 94044

SCHISM #11 / $1.75 ppd
8 1/2 x 11 - copied - 16 pgs
Half of this zine is good and the other half I couldn't tell if it was sarcastic or serious...The first story is an anti-drug piece, which i thought was an

anti-straight-edge commentary. Later on, there's a plea to not get kids chemistry sets because it may encourage chemical warfare. Again there may be a point here, or it may be sarcastic, I couldn't tell. Besides that, you get interviews with Operation Cliff Claven and Slo-Poke and, of course, record reviews. (JX)
928 W Norton Ave. #552 / Muskegan, MI 49441

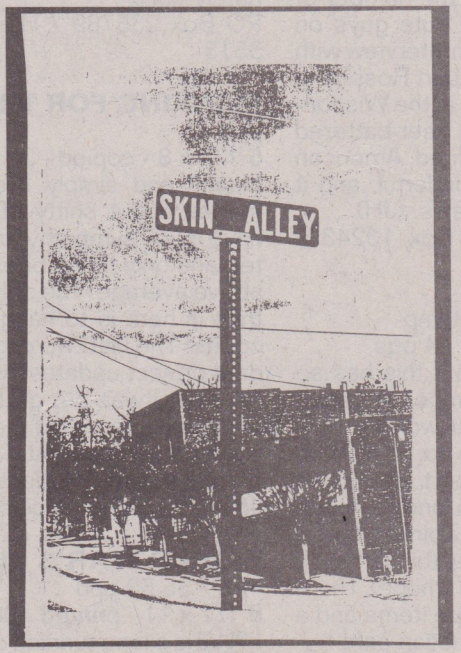
SCHISM #12 / $1 + 3 stamps
8 1/2 x 11 - copied - 16 pgs
More Photocopied Teenage Punk Theory With Not Particularly Distinguished-Looking Collage Backgrounds. (Henceforth, perhaps such efforts should be referred to as MPTPTWNPDLCB zines.) In this issue: A look at Bad Ex-Punks Who Forgot What Punk is All About; a vague diatribe on the hypocrisy of some (I am happy he did not say "all") Christians, with Bible quotes pointing out the Wrongness of Judgementalism; an anti-TV rant that runs 2 1/2 pages and includes a quiz; and a shorter rant about Fashionable Punks who Aren't Really Anti-Corporate-Capitalist-Society-Bullshit Enough for Me. I seem to recall all this from Flipside in 1985, and that (at least) had fun margin drawings to add interest until Hudley quit. Geez. (TD)
928 W Norton, Suite 552 / Muskegon, MI 49441

SCUMFUCK #37 / $4 ppd
8 x 6 - printed - 72pgs - German
Just when one begins to think punk is safe for the kids, this zine will shatter that image. Call this issue brutalcore. There are no interviews, but instead just lots of punk talk that includes reviews and ads. (HH)
PO Box 100709 / 46527 Dinslaken / Germany

SECOND CHOICE #2 / $2 US, $4 world
8 1/2 x 11 - printed - 32 pgs
Hardcore a go go!! Interviews with Redemption 87, Ensign, Chris Kelly from Teamwork Records, and a really great one with Trial. But I had to ask myself- "where are the girls, boys?" There are only two women mentioned in the zine- one was the editor's ma and the other was some drunk girl who a columnist wanted to make it with. Luckily, Leah U. was on hand and we called em up and they promised the next issue would have some girl-style action a foot. As for this issue, if you like these bands, it may be worth picking up but this is definitely not the zine to make or break the hardcore zine scene. Yet. (KW)
PO Box 7067 / Hackettstown, NJ 07840-7067

SILLY CAT #1 / $1.50 ppd
7 x 10 - comic book - 32 pgs
A comic split between King Cat and Silly Daddy. One half is mediocre silly comics about fatherhood by Joe Chiappetta. The other is random bits by John Porcellino. I love King Cat stuff, his style and stories, but I have to say that most of this collaboration didn't grab me. (MD)
Spit and a Half / PO Box 95826 / Hoffman Estates, IL 60195

SKIN ALLEY #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
One of the things that I love the most about punk zines (at least good ones) is their awesome sense of humor. This zine made me laugh my ass off. An article about Johnny Rotten appearing on The Peoples Court, a Bob Marley biography, and a story about the Misfits appearing on Jeopardy all start out innocently enough, even almost believable. Alas, they end up quite ridiculous and funny as fuck. *Skin Alley* rocks, buy it or I'll kill you! (TT)
John A. / 5476 Glenville Circle / Virginia Beach, VA 23464



SLAVE #1 / $2 ppd
7 x 11 - offset - 62 pgs
Here we have an odd mix of music and politics. I guess that is not that odd, but somehow in the writing it comes out that way. I enjoyed it. Music has Coalesce and Kilara, and also interviews with an Eco-demonstrator and a Satanic artist. In addition there is a lot about the ecology and media. Pretty well informed and right on if at times kind of simplistic. There is also a very good story about a young man in jail with a life sentence basically because of his mothers outspoken political views, which was very good. (GF)
PO Box 10093 / Greensboro, NC 27404

SOUND VIEWS #48 / $2 ppd
8 1/2 x 11 - printed - 46 pgs
A well thought out, nice looking professional zine focusing on the New York Hardcore scene. I say focusing, but it's definitely not inclusive, as it features interviews with author Arthur Nersesian (*The Fuck Up*), African drummer Olatunji, Stab City and Demonspeed, as well as record and show reviews, some fiction and an article on CBGB's. These guys are good at what they do. (JC)
PO Box 23523 / Brooklyn, NY 11202-3523

SUBURBIA #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
This is fuckin' righteous! A collection of cool comics by artists from the Santa Cruz area, with stories involving tagging, sperm with mind controlling powers and youth gone wild. The art is as good as any underground or big time comics and I can't wait for number two. (RM)
1099 38th Ave. #6 / Santa Cruz, CA 95062

THE TROUBLE WITH NORMAL #31 / $1 ppd
5 1/2 x 8 1/2 - copied - 56 pgs
This is probably one of the best zine values I've seen in a long time. Not only is it one of the best issues of TTWN, but It has good interviews with No Use For a Name, Lagwagon and Auntie Christ. There's some record reviews as well as local show reviews too. (JX)
PO Box 329 / Columbia, MO 65205

THIRTY SIX CRAZY FISTS #4 / stamp
8 1/2 x 11 - copied - 2 pgs
This isn't really a zine, but more like a newsletter of what is going on in the West Bay hardcore scene. I like the concept, and it is pretty infor-

mative. Would have liked to see a little more content because it is a great way to let people know what is going on around them. Let's you know upcoming releases of bands, zines to look out for, some music reviews, and some Spazz tour highlights. Every scene should have one of these. (LU)
PO Box 610112 / Redwood City, CA 94061

TROLL #2 / free - send stamps
4 x 5 1/2 - copied - 14 pgs
Small, intimate, good natured. Uncluttered by photographs, illustrations, or graphics of any kind - just reviews of up-and-coming releases, reissues, and and listings of suggested reading. Nothing really tweaks convention, but it does shed light on some worthwhile bands and releases. (JH)
48 Llwyn Beuno / Bontnewydd, Caernarvon / LL55 2UH / UK

UNDERESTIMATED #5 / $.50 or stamps
5 1/2 x 8 1/2 - copied - 18 pgs
Another one of those eclectic punk-rocker 'zines that mixes pornography (the almost-nude centerfold of Lil' Bunnies member David Smith, posed with a whiskey flask and handgun), travel (a bus-tour diary that lists the number of insane passengers and cute guys on each route), literature (an interview with small press publisher Stuart Ross) and high culture (a day spent at the Wisconsin State Fair, involving beer-battered mozzarella sticks and fried American cheese on a stick). Wonderful, and it contains *no* record reviews. (JH)
Denise Scilingo / PO Box 13243 / Chicago, IL 60613

U.S. TRASH #1 / 1 stamp
8 1/2 x 5 1/2 - copied - 44 pgs
I hate to be so harsh, but this has so little content for the number of pages that it really makes you wonder how much effort was put in to it. Record reviews (of course), short interviews (one sentence questions, one sentence answers) with Avail and Zoinks!, buffet reviews and a few other things which seem funny to the editors (I hope). There are a few good news-type items and a good piece about a Christian cafe trying to target kids. Not horrible overall, but like I said they really need to condense and do some quality control. (JA)
1517 NW 144th St / Edmond, OK 73013

WAKE UP OR DIE
#9 / 3 stamps or trade
8 1/2 x 11 - copied - 18 pgs
Please please please listen to me: All computers and most word processors that you buy nowadays have some sort of spell checker. If you don't have access to either, grab a friend, grab a parent, grab a dictionary for chrissakes, *edit your work*. You cannot make a valid point when every other word (quite literally in this case) is misspelled. If you really want to, you can spray paint "Epitaph Sucks" on the wall at your local Sam Goody Music Store. You don't have to waste time and resources writing a zine about it. (JC)
624 Zoil / Warrensburg, MO 64093

WET NOODLE #13 / free - send stamps
5 1/2 x 8 1/2 - copied - 28 pgs
Includes four xeroxed reproductions of photos of the PeeChees - all yours for the asking. Includes the "Generic Review Section", guidelines for promoting and organizing shows, a coffee/cigarette-inspired rant, a repro of Negativland's excellent anti-CD essay, and the usual random single-panel cartoons and family snapshots that you find in 'zines. "The Tick" only appears on the cover, unfortunately. (JH)
PO Box 235789 / Honolulu, HI 96823-3513

WORKING FOR THE MAN #2 / $2 ppd
5 1/2 x 8 - copied - 26 pgs
Neatly and simply laid out, this is all stories about shitty office jobs. I don't have much sympathy for the subject matter, and only found one of the ten stories above average. The only scam/sabotage trick in here is to hang out at the water cooler! The last two pages are "independent project updates" (ie plugs) in lieu of reviews. I was put off by the banality of office existence and the total lack of any punk-related content. (JM)
Stroboscope Productions / PO Box 460125 / San Francisco, CA 94146

WORLD WAR 3 ILLUSTRATED
#25 / $5.50 ppd
8 1/2 x 11 - printed - 98 pgs
WW3 is a long running comics zine which tackles a social issue every time (like deception, television, jail, miseducation, etc). This issue is subtitled "Freaks, cults, saints, and revelations..." and I found it surprisingly disappointing. I was looking for some good, harsh criticism or analysis of religion or Christianity. But instead this is a really lukewarm collection of pieces about God (for the most part). And while there is some good art here, it's entirely inconsistent and much more bland than I expected. Some of the comics make no sense, while others make no point at all. Buried inside of it all are a few gems, of course, and the outstanding piece this time is a sort of expose on Christian groups which try to reform homosexuals. (JA)
PO Box 20271 / Tompkins Square Station / New York, NY 10009

ZINE WORLD #5 / $3.50 ppd
5 1/2 x 8 1/2 -printed- 60 pgs
This issue marks the fifth great *Zine World*. The reviews are honest, thoughtful, and very admirable to a fellow zine reviewer like myself. Heartily chocked full of reviews that will guide you through the world of zines. Basically, it rocks. (LB)
924 Valencia St. #203 / San Francisco, CA 94110

MORE LISTINGS

ALTERNATIVE PROM QUEEN
#4 / $1 or trade
Cut and paste, lots of poetry, typos, general angst.
33E Walnut St/ Westerville, OH 43081

DOLL #126 / $10 ppd
Thick as hell Japanese punk mag. Misfits, The Business, Detestation. Funny ads for Sid Vicious jackets and scooters. Cool.
No. 303 Aota Building / 3-59-9 Kita, Kohenji Minami / Sujinami-ku, Tokyo / Japan

INTERPOL TIMES #12 / $3
Punk rock music magazine with ad rates, Integrity, and some interesting people/bands from Turkey and South Africa. Tour diary and weak opinions too.
Auf Dem Stefansberg 58 / 53340 Meckenheim / Germany

ONE QUIET VOICE #3.5 / free
Short, one pager, with writings about littering, the little things in life, and a few reviews.
Thomas / PO Box 2172 / Alameda, CA 94501-0215

THINK #7 / free
Reviews, notes from the front line of the struggle in suburban america, cut-and-paste beauty, youth.
21 Hollywood Ave / Albany, NY / 12208

Rust is one of the few zines that I have found which adds a little humor to the regular mix and pulls it off well. (This issue features a discussion of Christian hardcore and on the cover is a reproduction of The Last Supper with each apostle's face replaced by a photograph of the editor and other hardcore kids). Packed with interviews, information, and commentary, this zine is a good, well-rounded read for fans of hardcore, metal, and straightedge. Punk is about having fun and maintaining a positive attitude, and we need more zines like this to reinforce that. Interview by Jen Angel. Answers by Derek Harn.

OK.. talk a little bit about yourself. Like how old you are, what you are doing now, why and when you started Rust....

Derek: My name is Derek. I live in the only house on the block. I am turning 27 this year and it has taken me this long to figure out what I want out of life. Rust has helped me in many ways. I started the zine with a friend of mine in 1995 because there was nobody doing a hardcore zine in Seattle, or the North West for that matter. Our initial goal was to present and provide hardcore to kids in this secluded, part of the country. It turned inside out. After the first few issues I felt we had accomplished what we had set out to do. I focused on getting the zine out to people all over the world, to put North West hardcore "on the map". I feel that the zine has been very successful and that I have accomplished the goals I set out to do with the zine. There are people here that are involved with every aspect of the scene and it makes me feel proud. I feel that Rust is coming to an end. The last issue, #5, was very well received and I would like to finish the printed zine with issue #6. I have given the thought of doing a video zine much consideration.

I'm also in a band called Trial. Trial is what I want out of life. It is more of a priority than the zine and it requires more of my time than in the past. We are planning some extensive tours in the future and I would make those tours a part of the video zine. I don't have everything worked out yet, but I see that as the only continuation of Rust.

Do you have any kind of underlying message or goal for doing your zine or are you just trying to have fun?

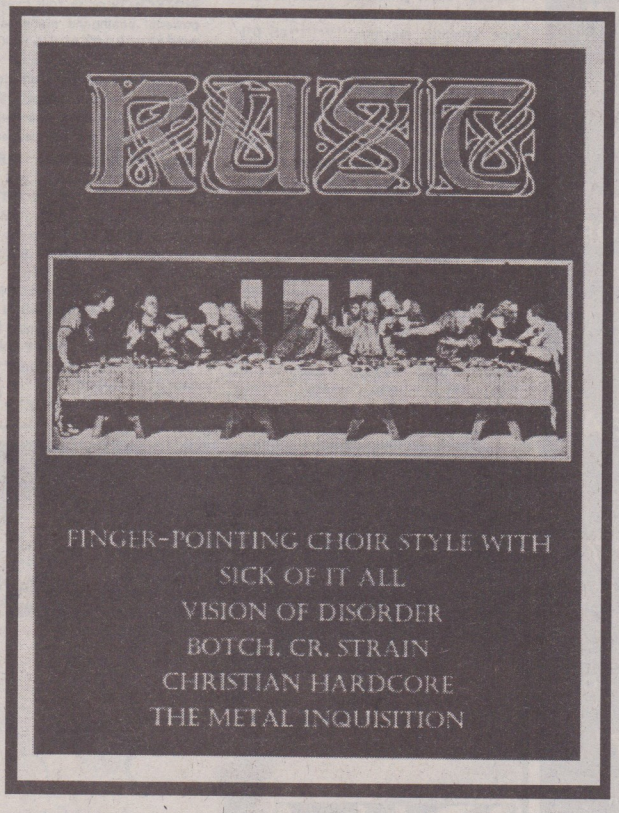
Brian Dingledine from Catharsis said that Rust is the Seventeen Magazine of the hardcore scene. He's right. The zine provides entertainment first, education second. The theory of entertain the people first and make them think later has always worked for me. This also works with Trial which is great because we provide a platform in which we can converse and learn from our audience as well.

I like the humor and the informal stuff. (like the "Choosing Your Axe" Metal article, or the restaurant/food reviews). Do you tend to like zines which are casual or which are serious? What do you think makes a good zine?

This ties in with the last question, the humor and informal stuff makes the educational stuff all the more interesting. Granted, I know the zine doesn't tackle any huge issues, but there is some information in there that could help make some positive change. For example, this last issue had an article about the Sea Shepherd Conservation Society explaining their purpose and existence. We also have Vegan News as a regular article in the zine. I like the Vegan News section because it could be interesting to everyone, vegan and meat eaters alike. Just the act of making it less of a finger-pointing article and more of a "let's have fun" article is, I think, effective in educating the public in the dangers of consuming animal products.

You're in the band Trial. How does your experience with punk differ in these different roles? (I mean as rockstar and zine geek).

Well, this is kind of funny. As the "editor" of Rust, I am faceless. I am just a name on paper. When we are on tour, a lot of people have no idea that I am the guy who does Rust. I really like it when people figure it out, the look on their faces is like they've just discovered the meaning of life or something. I get a kick out of it. It works both ways though, I get to put a face to the people that I have talked to over the phone in person, I enjoy that. People have asked me why I don't write more about the band or include an interview of the band in the zine, but that seems rather selfish and I always tell them there are plenty of other zines out there that could write about the band. I usually keep the two pretty separate. I'll take zines on tour, but it's not like a full media blitz or anything. There isn't much that differs between band-world and zine-land.



I know some people would like to lump you, your zine, or your band into the kind of straightedge/political/new school hardcore scene. What do you think about that and also about the stereotyping of the scene as conservative or whatever?

Call it what you will. All I can give you are the facts. Rust started in 1995, we interview bands that are currently together, we write about things that interest us. That may include all of the above mentioned subjects or not. What other people call it is up to them. As for the conservatism in the scene, it does worry me at times. All I can do is honestly communicate my feelings and ideas, be informative, and hope that people make decisions that will be right for them and their environment.

Do you get a lot of feedback from Rust?

No one usually sends any food, but I do get praise for articles that people seem to get something out of. I got a bunch of letters from hardcore kids who really liked the interview I did with the founder of Tooth & Nail Records, the Christian record label based here in Seattle. It's a little weird because I did that more for myself than for other kids. I really wanted to know what the Christian hardcore thing was all about. I asked questions I wanted answered for myself. I thought other people might find it interesting as well so I printed it. I got what I wanted out of it. It didn't change my feeling on the subject, but I feel fulfilled. Many people enjoy the Heavy Metal articles. Those are just pure entertainment. I think that kind of stuff makes the serious articles easier to read and more important.

What first go you into punk?

Just like everyone else, I got into punk through friends. I don't think punk is something you just decide to be one day. "Hey, I'm bored, I think I'm going to be punk today." It doesn't work like that. Punk/Hardcore is a lifestyle, a way of thinking. The music is a means of supporting or challenging ideas. It is what the lifestyle revolves around, but is in no way, the only aspect of that lifestyle. I have learned so much from this lifestyle. It has given me the courage and knowledge to stand and fight and the motivation to pass it on to others. I wouldn't trade it for anything.

Do you think there is anything inherently political or "revolutionary" about punk or about zines in general?

Without question, yes. They are both revolutionary. The term revolution can be construed as a change. Whether it's an inner change, a social change or overthrowing the government, it's change. It's a revolution. It all strives for a commonality through different paths. I think the end result we strive towards is a world that expels injustice and treats all with dignity and honesty (This is where you start imagining unicorns jumping over rainbows). The main difference between punk/zines/hardcore and the rest of the world is that we acknowledge and elect to do something about the injustices. I often call people punk who act in a matter of change, yet they have no idea what I'm referring to. They simply know it as a form of music. It's a compliment.

What do you do for fun?

I sometimes live in a van with four other stinky guys and jump up and down in front of other people who are jumping up and down.

Rust can be reached at PO Box 2293 Seattle WA 98111 or merch@mail.halcyon.com. The current issue is #5 and features interviews with Sick Of It All, Vision Of Disorder, Botch, CR, and Strain.

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...BUT ALIVE "Bis Jetzt Ging Alles Gut" CD $11
Great melodic punk, hardcore and ska

WEAKERTHANS "Fallow" CD $11
John ex-Propagandhi's amazing new band

J CHURCH "You Think You're Cool" CD $10
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J CHURCH "Racked" 7" $3.50
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V/A "Keskideez" 7" $3.50
W/J Church, Rhythm Activism...

V/A "A.B.C.s Of Punk" CD $8
W/J Church, Braid, Young Pioneers...

V/A "Powerflush" CD $8
W/J Church, 7 Year Bitch, The Gits...

V/A "Brouhaha" 7" $3.50
W/ Jawbreaker, Cringer, etc.

FAITH OF BLIND ""Peep" CD $5
Japanese noise pop punk

BLOOD THIRSTY BUTCHERS "I'm Standing Nowhere" CD $11

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GOLDEN STARLET "Cheap Tartlets" 7" $3.50
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UNSEEN "Youth Hole" 7"$3.50
More pop noise goodness from Slampt

CUCKOOLAND "Winter" 7" $3.50

CUCKOOLAND "Radio Friendly" 7" $3.50
U.K. anarcho-pop ex-Shelley's Children

BLUBBER "Utopia" 7" $3.50
U.K. girl pop on Damaged Goods

J CHURCH "The Dramatic History..." 7" $4
100 w/postcards and button

J CHURCH "Asshole" 7" $4
Mailorder 7", a few left...

J CHURCH "Arbor Vitae" CD $10

J CHURCH postcard pack $2

J CHURCH communiqué pack $4

J CHURCH button $1

J CHURCH t-shirts $11
All sizes, even baby doll...

TRAVIS CUT "Complicated" 7" $3.50
U.K. pop punk, ex-Newtown Neurotics

PEE 7" $3.50
Ex-Helicopter, Cockpit...

All checks/m.o. to Lance Hahn. All prices are post paid in the U.S. Send a stamp for the J Church newsletter and a further catalog.

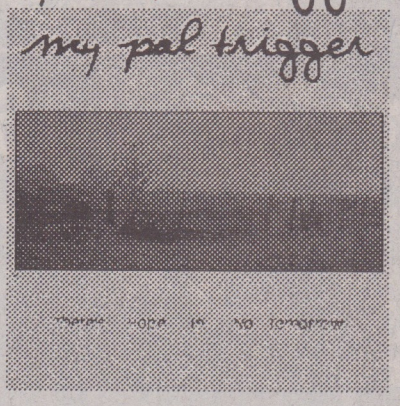
HONEY BEAR - POB 460346 - SF, CA 94146

COMING SOON (ish): Young Ginns CD!

Grapefruit

A Study in Mumpishness CD
Fun, surfabilly punk from Hawaii

my pal trigger



There's Hope in No Tomorrow CD
Emo-pop from Riverview, Florida

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V/A - NO FUTURE - BEST & REST LP - $9
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A FEW LEFT OF THE FOLLOWING:
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Dimestore Haloes/Bladder x3 Split 7"
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COMING SOON NEW 7" BY:
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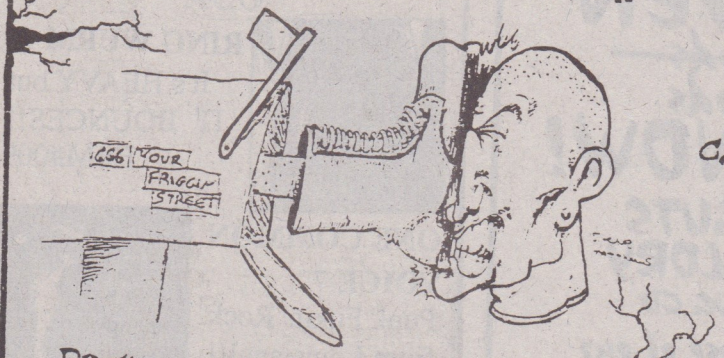

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Facade Burned Black
Who Will Save The Children 7"
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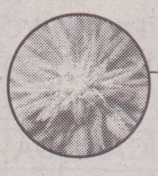
Cavity *Somewhere Between The Train Station...*
LP $8 USA/$12 World | CD $10 USA/$12 World



Rupture/Brutal Truth *Kindbud 01* 7" Picture Disc $5 USA/$8 World

All releases have a limited edition for mailorder only! Money orders or cash to "Rhetoric". Stores, we deal direct. Send two stamps for a huge mailorder catalog with tons of stuff! Mail goes to PO Box 82, Madison, Wisconsin, 53701 or you can fax us at 608.259.0803 Hurry, these are limited edition!

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The Gain– Highway To Heck 10"

-Yeah, you know their last album was amazing. Unfortunately, it's been out of print for the last 4 months and this 10" ain't. 8 Songs that show all the power and intensity of this amazing three piece. More pop/punk geniusness from these guys

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-The Statics carry on where Supercharger and the Rip Offs left off. Great Punk Rock N Roll from these long-time Seattle veterans. Recorded in the same session as their newlabum on Rip Off, so you know this shit's good. Yep, they've played the Rip Off Rumble, yep they've played Garage Shock and yes, they'll kick your measely arse!!

MO s payable to Tom Spencer

	USA	Canada	World
7"	$3	$4	$5
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Stores Contact: Revolver, Rhetoric, Bottelnekk, Blindspot, Rotz, Get Hip, Soda Jerk and CR Japan

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PROBE RECORDS

Okay, a couple ads back I lied and said that sex didn't sell. Then about four times as many people ordered the Whopper Breath - Mental Pygmies split 7" with the naked girl on the cover than bought the Better Than Your Hand 7". So here's another ad to hopefully pick things up for BETTER THAN YOUR HAND.

"Another winner for Probe Records. This band smokes! Totally blazing thrash with great, screaming, pissed off female vocals. Six songs that are sure to please you if you like it fast and loud." - Motion Sickness #5

"This 7in. is fast and actually is quite good. The singers vocals are good, the band keeps a fast rhythm pumping. You might want to check this out! I was quite surprised!" - Going Nowhere #3

"Fast, kick ass punk rock... Female vocals that kick ass. Pick one up! Now! Grade: A-" -Suburban Voice

The female vocals are nice and you can feel the aggression that makes punk = punk. No wimpy stuff here. Probably too hard for most folks." Punk Planet #20

"This pretty much rules." Ten Things #17

"These girls rock!... If you like punk girls and the music, this will float your boat." A.D.D. #3

MRR gave it a good review too, but I can't find that issue. Not one bad review yet. I admit the cover is kind of boring. However, with every purchase from Probe records you can get a naked photo of Tracy. Just use your DIY sessibilities and paste that photo on to the regular boring BTYH cover.

Regular Boring Cover

Naked Photo you can paste on yourself (naked male optional).

Your Mother, **Ringwurm**, and **Hickey** full length cds $8ppd. All mail order purchases from Probe records are money-back gaurenteed.

The Probe zine is your business or work auctioning off outdated computers for practically nothing? Selling off your old computer? I'd like a good scanner and printer so I can get lay out done with out leaving the house or borrowing equipment (I've had the same Mac Classic for six years now.) IBM or Mac doesn't matter. Aaron. ..

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CHAPTER ELEVEN

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the ONE MAN ARMY 7" is out of print so please don't order it! I'll just spend your allowence on beer!

next month!

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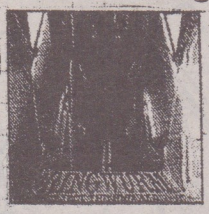

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EBM#009

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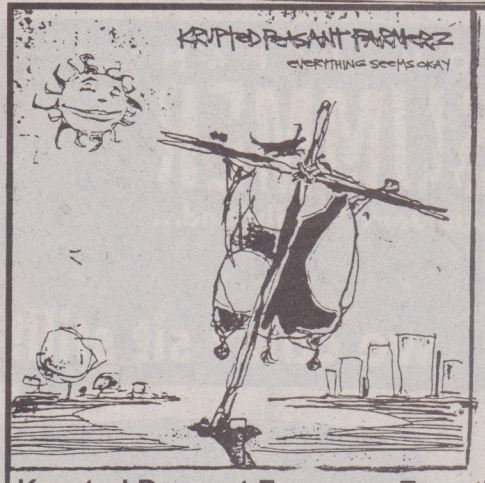

HEY, K.P.F. is going on tour this summer. We are going to Europe / U.K. / Scandinavia and we need more contacts. So if you can help with shows, places to stay etc... Please contact us as soon as possible. Also two of us are planning to stay in Germany to set up Farmhouse and to live for a year, any info or help would appreciated!! Call or write, (408) 227-0789. Thanks!

Krupted Peasant Farmerz - Everything Seems O.K. '90 - '93 CD Farmhouse #9.....Not Quite Out Yet, Almost!!!

In The Works : **Fuckboyz** - Collection CD / **K.P.F. / Red #9** - Split 7" **K.P.F. / Legitime Defonce** (France) Split 7" / **"International"** - Comp. CD

Also Available: **Submission Hold-** Flag+Flame.. 7" $4 / **Curbs** - Slacker 7" $3 **K.P.F.** - Peasants... 12" $6 / **Red #9** - No Hope 12" $7, To Teach The Truth 7" $4, Mary 7" $4 / **Adversives** - Search For Roger... 7" $4 / **Roil** - Mother's Day 10" $7 / **Tribute To The Fuckboyz** - Comp. 2x7" $6 (All You Can Eat / Red #9 / K.P.F. / Your Mother + More) **Apeface** - s/t 12" $6 / **Buttafuoco** - Post Mordem 7" $4 / **All You Can Eat / Useless I.D.**(Israel) Split 7" $4(**All Prices Post Paid**)

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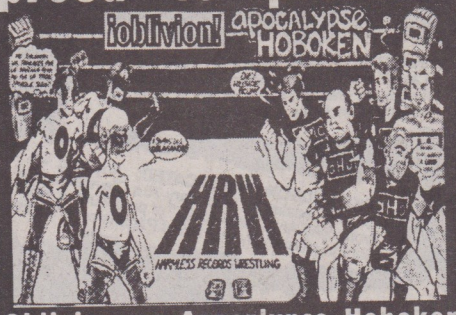
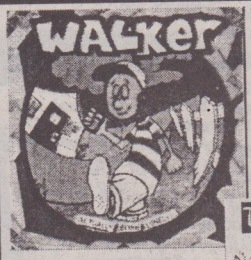


Oblivion vs. Apocalypse Hoboken two chicago heavyweights battle it out in a no holds barred sonic cage match!!! *Harmless #17 split 7"*



Walker-"Actually, Being Lonely... " lp/cd. 12 songs of their best stuff yet. definitely worth the wait! *harmless #16*

the Letterbombs-s/t 7" debut from one of Chicago's best new bands. fast, melodic hardcore w/female vocals. *harmless #15*

ALSO AVAILABLE:

HR14:the Monsignors- *"668, the Neighbor of the beast"* dbl7"
HR13:the Traitors- *"I'm So Happy When I'm Hating"* 7"
HR12:Lynyrd's Innards- *"Amscray"* lp/cd
HR11:Bollweevils/Walker split 7"
HR10:30SecondsDeep- *"Hot Carl"*7"
HR08:Walker- *"Ifyour'epunk..."* 7"
HR07:V/A- *"Dad, Are We Punk Yet?"* cd
HR05:the Mushuganas- *"Dropout Girl"* 7"
HR04:Walker- *s/t* 7"

HARMLESS RECORDS
1437 W. Hood
Chicago, IL 60660
e-mail: harmlesrec@aol.com
http//www.sitegroup.com/harmless
fax:(773)465-0035
prices(ppd):
7":$3; dbl7":$5; lp:$7; cd:$9
Checks/MO's to **Scott Thomson**, *not* Harmless!
stamp=text only catalog, $1=full, graphic catalog of shirts, buttons, posters, and other neat-o stuff!!!

Harmless distributed by:Cargo, Rotz, Choke, Rhetoric, 1,000 Flowers, Revolver, Soda Jerk, Carrotop, and many more!!!

NEW RED ARCHIVES

Reagan Youth
LIVE AND RARE
18 tracks of biting political commentary from the personal vaults of Al Pike
CD only NRA72CD

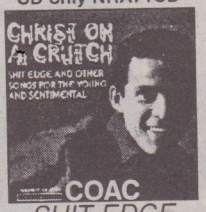
Snap-Her
QUEEN BITCH...
Dom. Andi Beltramo is back with her own brand of '77 style. 18+ only please.
CD only NRA67CD

Jack Killed Jill
IN STEREO
Snarly female vocals a la The Avengers. This is their second full length on NRA.
CD only NRA71CD

Anti-Flag
DIE FOR THE GVT.
America's punk rock sweethearts. Don't be the last in your school to get it! Now available on color vinyl!!!
CD,LP NRA70&70CD

V/A Comp.
PEACE/WAR
This re-release from the eighties is selling like hotcakes. Get it while you can! Features 60+ bands.
CD only NRA68CD

COAC
SPREAD YOUR FILTH
A re-release of Seattle HC punk band Christ on a Crutch's debut album.
NRA55CD*



COAC
SHIT EDGE
"A comp. of COAC EPs and compilation cuts..an unmitigated blast of pig-hating, apathy-blasting, mediocrity-exposing punk ardor.
NRA56CD*

Coming soon... the Dehumanized *st 7" EP*
Debut album from NJ finest 80's style HC punk band a la Bad Brains meets Gvt. Iss.

send two stamps for a catalog

* Christ on a Crutch's *Shit Edge* and *Spread Your Filth* are also available on 1 2XLP colored vinyl with gatefold sleeve. NRA57

POBox 210501, SF CA 94121 www.newredarchives.com

IMPORTED FROM JAPAN

ELECTRIC•SUMMER

Electric Summer joins the Soda Jerk Family and...

we can't sit still!

NEW ELECTRIC SUMMER CD, PRODUCED BY BILL STEVENSON
send cash, check or money order for $8, ($9 CAN, $10 WORLD) to:

Soda Jerk Records
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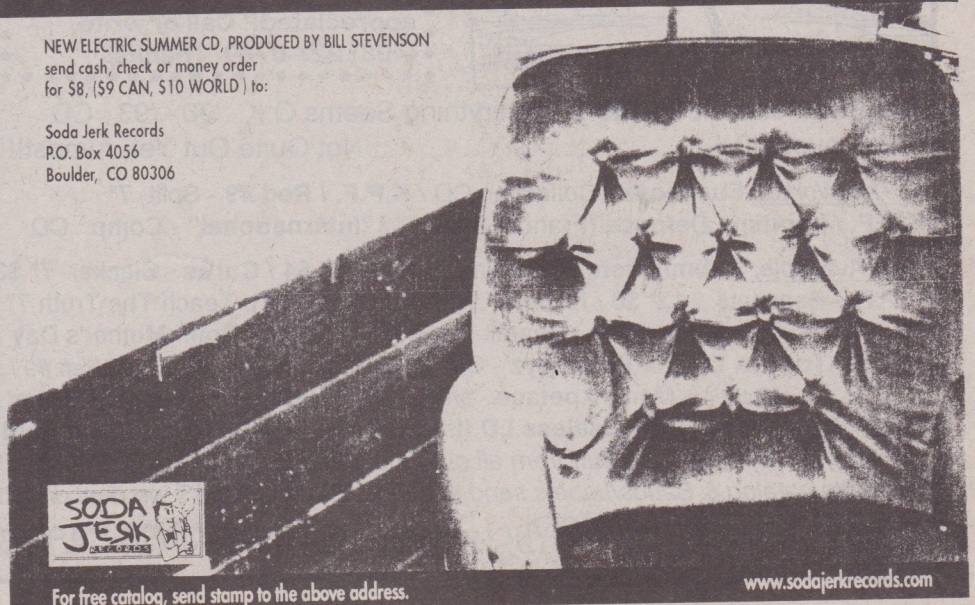

For free catalog, send stamp to the above address.

www.sodajerkrecords.com

MAXIMUMROCKNROLL music classifieds

Attention Classifieds Readers: When responding to these ads remember that the world of MRR readers is not a punk rock utopia where everyone is looking out for everyone else and we're all cool... Be careful what you tell people and be careful who you send money to. There are people out there in punkland who will try to rip you off, exploit you or manipulate you. I can't tell you how scared I feel when I see an ad that begins "16 year old girl running away from home needs places to crash..." Anyway, that said, we're interested in hearing your stories about MRR classifieds for an upcoming article, either really bad or really good experiences. How many marriages began through these pages? How many people have been really ripped off? (i.e. not just a few bucks for a zine or a demo) Let us know. Send responses (typed or on disk if possible) to the mag c/o Allan.

WORLDWIDE PUNKROCK for sale. 2000 items 7"/12"/Albums. I've got mega-rare stuff as well as usual stuff. Also got indie/mod/powerpop records. The list is full of Killed by Death, Back to Front, Bloodstains stuff like: Anarchy, Briard, Shit Dogs, Rattus, Eat, Bastards, Victims, Razar, Glueams, Fresh Color, Nabat, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Chain Gang + much more. Trades welcome! Send 3 IRC's or $ 2 for complete list to Ingo Eitelbach, P.O. Box 1319, 23833 Bad Oldesloe, Germany, Fax +49 4531 67733 (Tel 67438), Email 101603.2202@compuserve.com, http://ourworld.compuserve.com/homepages/IngoE

THE PISS SHIVERS, those beer loving "Rock Gods", have a new CD entitled "Hepped up on Goofballs". Anti-commercial, DIY punk for a mere $3 ppd. Payable to: Cedric Crouch, 46 Oberholtzer Rd., Bechtels-ville, PA 19505. Distros, we will also trade.

YOUR MOTHER seeks fan base. Lonely? Desperate to belong? No taste? Join us. SASE with a picture and an embarrassing story about yourself to PO Box 623/ Pleasanton, CA 94566/ USA

SALE/TRADE: Icons of Filth, Varukers, 4-Skins, Cocksparrer, Disorder, Combat 84, Conflict plus loads more. Anarcho-Oi! we've got the lot. No Future, Crass, Riot City, Syndicate, Motar Hate etc.. releases stocked. For a full list send an IRC or $1 to Yokel Records, 53 Louise Road, Dorchester, Dorset. DT1 2LU, U.K.

VIDEOS - PAL (UK etc) & NTSC (USA etc). Trade/sale. Thousands of shows/ promos/tv clips. Stuff like Propagandhi, Business, Screeching Weasel, Zounds, Exploited, Poison Idea, DK's, Blitz, Supersuckers, Conflict, Dwarves, GG, Dickies, Descendents, Operation Ivy, Radio Birdman, Misfits, Subhumans, Snuff, Gin Goblins. SAE (UK), 2IRC's (overseas) or decent trades list: Dave, 50a Great King St., Edinburgh, Scotland. E-mail: gingoblin@ easynet.co.uk

RIBENA MOUSTACHE mailorder. For an illustrated catalog of around 300 titles of truly independent punk rock send $1/2x irc's/sae to the address below. I also have a tape trade only list available on request. I 've only just started so there may be a small delay on orders if I don't have things in stock. Thanks! Ribena Moustache, 37 Gerry St., Montrose, Angus, Scotland, UK DD10 8BZ

BROTHER INFERIOR is looking for an experienced bass player that is willing/ able to relocate. Also must be able to tour. We play mid-80's style hardcore punkrock with an anti-corporate, anti-christian stance. 2-7"'s, 1-split 7" & lp out on our own label. Sensual Underground Ministries, P.O. Box 8545, Tulsa, OK, 74101-8545. No junkies apply!!!

SCUMFEST 98 for info on the most extreme punk fest in 98 to be held aug.98 , send stamp to Andy Miller, 2326 Sheffield Rd. Raleigh, NC 27610 or call 919-833-6520.

FREE PUNK RARITIES on vinyl list. U.S. and European bands from the late 70s to early 80s. Write or e-mail for list: Jeff Gebenini, Curacao str. 9 (2 Hoog), 1058 BJ Amsterdam, Holland. E-mail <Anke@omegam.amsterdam.nl> Send priced punk want lists!

RECORDS NOT EXCUSES is looking for bands for upcoming comps, also looking for distro items, bands send demos, also Noisome Faugh/Flight 800 7" send $3 ppd. Send for list, will reply: Records not Excuses, PO Box 806, Seattle, WA 98111 - 0806

MANY CLASSIC PRE-83 punk & HC Lps and 7"s. Avengers / Gears / Germs / Stalin/ Thunders/Wierdos/Much more. Send SASE for a full list of titles and prices. House of Records/ 258 E.13th St./ Eugene, OR 97401 Attn: Robert

70'S PUNK T-SHIRTS, stickers & records for sale! GenX, Dead Boys, MC5, 999, Johnny Thunders, Vibrators, Buzzcocks & many more! Any size, any color! Also rare 45's & lp's. Send for info. Kate P.O. Box 4054, Carlsbad, CA 92018-4054 or send detailed wants.

WANTED! LOU MIAMI and Kozmetix/ Fascist Lover, Razar/Stamp out Disco, Rude Norton/Sea Cruise, Seventeen/ Don't Let Go, Xpress/Junked-up Judy, etc. Please send me your list. To: Yuji Egashira, 57-11 Ohkubo Ryoke, Urawashi Saitama, 338 Japan. Fax 048-854-5565.

45 REVOLUTIONS has a big monthly catalog of punk, oi, ska, hardcore, etc. It's yours for a stamp (IRC). Adolf & the Piss Artists 'Heros?' 7" out now. $4 - red vinyl, $3 - black vinyl, $2 - demo tape with 2 extra tracks. We're at 620 Hansen St. SE, Atlanta, GA 30312. Send packages or payments to: PO Box 2568, Decatur, GA 30031.

PLEASE HELP ME FIND Jawbreaker 'Unfun' Lp and 'Whack & Blite' Ep. Also Jawbreaker/Samiam split 7" and Current 'Coliseum' Lp. Name your price!!! Write: Jason December/73 N. Farnsworth Rd./ Rochester, NY 14623 or call:(716)581-0353

OBNOXIOUS, SILLY PUNK rock exile, dying of boredom, needs new penpals and co-conspirators. Turn-ons: Crass, Leatherface, X-Ray Spex, Avengers, 45 Grave, old Siouxsie and new goth, underground film, road trips, polyester. Turn-offs: cops, jocks, society, my boss, the Christian Coalition, snobs and emo creeps. Write me, I'll write back! Anthony Aimless, PO Box 51637, Livonia, MI 48151.

FOR SALE EPs/LPs punk/HC 80's/ 90's. 2nd hand. Send nothing for list. 200 items. Write to: Mario Guerrero/ Carders 32 4º3ª /08003 Barcelona/ Spain.

LOOKING FOR Fastbacks... And His Orchestra CD, other Fastbacks CD's, Cocksparrer CD & old Star Wars figures. Misfits lyric sheets $5, every song good sound w/lyrics $15. No Comment - demo, green vinyl 7" $3, Government Issue - Fun & Games 7" $8, All items ppd USA. Heckle & Jeckle, 27361 Sierra Hwy #185, Canyon Country CA, 91351.

BIG COMIC AUCTION list. Well over 100 items. Send signed age statement for a list of 18+, and a request in writing for "X-rated" stuff (including naughty videos). I'm getting married and going home to England. I can't take this stuff with me, so all bids accepted. Devlin Turner, PO Box 2568, Decatur, GA 30031.

CYCLONE RECORDS Send your e-mail address to be added to the Cyclone Records mailing list. The fastest, cheapest & easiest way to get the latest news about Cyclone Records, Dropkick Murphys, the Bruisers, Big Bad Bollocks, etc. Also include your snail mail address. E-mail us: surrette@ aol.com 24 Pheasant Run, Merrimack, NH 03054 http://cyclonerecords.simplenet.com

KORTO CIRKUITO PROUDLY presents: Alter/Azione "In ...Disciplina" 7" and up to date "...Quanta Cenere" 7" two EPs of fast and rageful hc in the best Italian tradition. Each 7" is $5 ppd (also trades) from: Antonio Italiano - via Rio Rosso 37 - 98040 S. Pietro Di Milazzo (me) - Italy

MAXIMUMROCKNROLL music classifieds

RARE PUNK RECORDS, cd's tapes, stickers, buttons, patches, shirts and a ton more for low prices! Adicts, Dickies, Crass, Vice Squad, Operation Ivy, Misfits, Subhumans, Conflict, Minor Threat, and thousands more! For a huge 45 page catalog, send $1.00 to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, CA 91701. Call for updates (909) 483-2979. Dr. Strange has your punk rock fix!

READ THIS QUOTE!!! (it's part of an actual letter from Illinois) "...I was wondering what the scoop was with your distro since I haven't heard anything or seen an ad lately, until I was fingering thru the classifieds of MRR recently. Well, I think you carry some excellent stuff. Other people must think Hawaii bands aren't very good but boy are they missing out esp. w/ The Raymonds + The Catalogs..." Thanks!! — Hawaiian Express (Mail-Order Distribution) @ POB 777, Byron, CA 94514, or HWNEXP@AOL.COM.

FOR TRADE: AF - United B. 7" orig, Anti-Cimex - Anarkist 7", Wretched - Finira 7", Bastards - Impo. 7", Nabat - Scenderemo 7", Tampere SS, Fresh Color 7", TNT 1st 7" and more. Wanted: Dayglo Abortions 12", Authorities 7", Hugh Beaumont Ex. 7", Queers 7" and more. Write: Erich Keller, Reismühleweg 82, CH-8409 Winterthur, Switershitland. E-mail: erikeller@access.ch

5ZACK! MAILORDER - one of the smallest! Get your list incl. new stuff, sold-out and rare vinyl. No CD bullshit! Have band/fanzine/demo and want it to get distributed - get in touch! No racist, sexist, nationalist scum! For list, send 1 IRC to: Erich Keller, Reismühleweg 82, CH-8409 Winterthur, Switzerland. E-mail: erikeller@access.ch

MEGA-RARE KILLED BY DEATH punk & hardcore set sale. Hundreds of rare original 7"s and LPs: The Eat, The Freeze, Genral Foodz, Germs, Lewd, Mad, Really Red, Shirkers, SSD, etc. New stuff every month. Send SASE (long envelope) for list to: Mike B, 159 Emerald Street, Malden, MA 02148. Please send your top wants list!

"PAY NO ATTENTION To What's Behind The Curtain" 12 band, 27 song ska & punk compilation. Featuring The Cuffs, Christian Science A.D., The Piss Shivers, Sniper, Mohawk Barbie & more. Only $3.00 (post paid) payable to Cerdic Crouch, 46 Oberholtzer Rd., Bechtelsville, PA 19505

WANNA TRADE, Huge video catalog available 3,000 items featuring 70's - 90's punk, metal, Ramones, Iggy, Cramps, TKK, Mojo Nixon, Manson, etc. Overseas traders especially welcome. Pal Format available. Send trading list or $2. Mark Strand; 3256 N.E. 69th; Portland; OR 97213

DIMINUTIVE RECORDS newest releases for sale: "8:11 On A Summer Night" comp. tape - over 30 mins of great emo/HC, Wrougt:Ironsmile, Third World Planet, Fromm Maggie To Margaret, X In Sex, and more. $2ppd. Wrought:Ironsmile debut 7" - almost gone, 3 songs of Michael Bolton's personality vs. Rush's brains, sorta. Silkscreened cover. $4 can/$3 US/$4 world. PO Box 8183, Victoria, B.C., V8W 3R8, Canada. Diminutive@ antisocial. com. www.hypermart.net/dimunitive.

NEED DISTRO HELP? I'll distribute your records if you distribute mine. Send me as many as you want and I'll send the same amount back to you. Send them to: Jon, PO BOX 3506, Columbus, OH 43210.

VIDEOS (1000 +) TRADE ONLY: Garage/ Hardcore/ Rare 70's punk!!!...Astroman, Cramps, Devo, Discharge, Descendents, Guitar Wolf, Misfits, Mummies, NY Dolls, Oblivians, Op Ivy/Rancid, Sham 69, Tortoise, Toy Dolls, Voodoo GS..!! Plus lots of Toronto show masters 1994-97! Video traders send list: Oogy, 3509 Bannerhill Ave., Mississauga, Ont., Canada, L4X 1V3.

VIDEOS COMPILATIONS FOR SALE: NYHC, Garage, Ska-punk, 70's Texas punk, early 80's hardcore (B. Brains, M. Threat, Descendents, Husker, Neg. Approach, Necros...) , Beasties, RATM, Melvins, Misfits, Mummies, NY Dolls, Op. Ivy/Rancid, Pavement, Jon Spencer... plus lot's more!!! Send 50 cents or stamps for catalog: Oogy, 3509 Bannerhill Ave., Mississauga, Ont., Canada L4X 1V3.

THE RICKETS "Bottom Of The Bottle" seven inch. The Retards brand new "First offense" seven inch. Larry Rickets solo "Larry" seven inch. Are each available for $4 ppd. Larry, PO Box 1835, Seattle, WA., 98111. Write for puke records catalog.

HARDSHIP 12" $7 PPD. See MRR #176 for review. Also available, Hardship/Bastard Children of The Roman Empire 7" and the soon to be out of print, Hardship /Gun Pro split 7". 7"er's $3 ppd. Cash or M.O. to: Stealth Ordeal Records, 2825 E. Burnside, Portland, OR., 97214.

FOR TRADE (All originals, No bullshit!); Maggots;Tammy Wynette 7", Xtraverts:Blank Gen 7", Gears: Let's Go 7",Fresh Color:Source 7", Baloney Heads:I'm A Drunk 7", Freeze:Tourists 7", Checklnate:Only F;ools 7", Sods:Television Sect 7", Breakouts:All We 7", Paere Punk LP, Stalin:Stalinism 7", Brulbajz:Dodens apostlar 7", Nasty Facts:Drive My Car 7" etc etc tons more all around the world!!! I trade or sell.(Massive catalogue for $2 / 3 x IRC) Write,call or send fax/email to: A.A R. c/o Jukka W-M Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328,tel + +358 40 5481267, email jukka.sateri~aar.inet.fi

WANTED (Original 1st pressings only); Nubs:I Dont Need 7"(wp $150),Hollywood Squares:Hillside Strangler 7"(wp $200),Johnny Demon & Devils:Make Me Spew 7"~wp $150),Tapeworm:Break My Face (wp $200),Hugh Beaumont Experience:Cone Johnson 7"(wp $300), Helen Killer:Surfin w/ Steve 7" (wp $100). Spys:Underground 7" (wp $100), Thought Criminals:Hilton Bomber 7" (wp $200), Absentees:Trying To Mess 7" (wp $200), Child Molesters:Wholes~le Murder 7" (wp $250) etc 70 s & early 80 s punkrock obscurities from all around the world! ! ! 1 buy or trade so write,call or send fax/email to: A.A R. c/o Jukka W-M Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328,tel + +358 40 5481267, email jukka.sateri~aar.inet.fi

I'M LOOKING FOR PEOPLE interested in tape trading. Homemade compilation tapes. It's free, good music. I'll connect you with other people interested in trading . People associated with hate, don't write. Thanks . Send to: Megan, 8300 Bromley Rd., Hillsborough, N.C., 27278.

MEGARARE Finnish Punkrock Obscurities for Sale or Trade, like; Maho Neitsyt: Mita On Punk? 7", Briard: all 7"s & LP, Destroy: Sanoja 7", Rattus:Khomeini Rock 7", Stalin:Chaos 7", Neuroosi:Rock 7", Against Seija Isonsaari 7" (rarest European punk single, 10 exist!!!), Kasvain:Onko Suomi Usattunut 7", Nauta:Onko Suomi Vapaa Maa 7", 000:Oodeja Simasuille 7" & LP, Taavi & Rytmiryhma: Aanilevyko 7" etc... available almost all early finnpunk wonders so check my wants ad and offer trade (prefer) or send serious money offers!!!!! (Massive catalogue for $2 or 3x IRC) Write, call or send fax/email to: A.A R. c/o Jukka W-M Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328,tel + +358 40 5481267, email jukka.sateri~aar.inet.fi

HARDCORE PICTURE DISCS!! : Judge, Youth Of Today, Uniform Choice picture discs!! All limited edition from my personal collection. email: jwlewis@runet.edu.

THE LA'S The Liverpool band. Searching for any recordings live/studio/Europe/USA. Any articles & clippings on the lead singer Lee Mavers. All US cd singles wanted. Contact sylvain@ globalcafe. ie

HARDCORE 4 SALE - Welcome To Venice - comp lp $50; Unity - ep $50; S.O.B - Swindle lp $50; SSD - Away lp $50; Violent Children ep $50; Gauze - Equalizing Distort lp $50; Neon Christ - ep $50; Infest - first ep (clear) $50; DYS - Brotherhood lp $50; White Cross - ep $50; Youth Of Today - My Eyes ep$50; Cro-Mags 10 inch $45; Siege - ep (green) $45; Septic Death - Butlial ep $50. So send all money orders to: Jose Ortega, 8922 Ciarinda, Pico Rivera, CA 90660.

MAXIMUMROCKNROLL music classifieds

GEMM/GLOBAL ELECTRONIC music marketplace. http://gemm.com. An internet site where you can buy or sell anything you can buy or sell anything music related. List whatever you sell or create for free. Four years on the internet. 1200 vendors/2 million items.

OUT ON Final Vinyl Records: Bomb Squad-ron: more bad news 7"; Snap-Her: rust bucket 7"; Last Years Youth: god save the youth7"; The Sedated: beer, boots & seaside rebels 7", etc. Still looking for bands who want to release a 7" in Germany. Send info and demos to:Final Vinyl Records c/o Spiller, Saarstr.36, 46045 Oberhausen, Germany, FAX: 0049-208-26687. Zines, labels, whole-salers get in touch.

GEEKING DREAM by The Pimps includes "K-9 Christ", "My Dad Smokes Crack", "Strap-On Sally" on cassette, some with sticker. You will see crushed body parts in the street. Only $4 send to: CNF; PO Box 9152; Virginia Beach, VA 23450

TAPE TRADERS, I need live and rehersals from Deep Wound, No Comment, Siege, Crossed Out, Desecration, CIA, Terrorizer, Gentic Control, Mob47. Pics and flyers welcome too. Buy or trade. Olivier Simon-pietri, BP 77, 75623 Paris Cedex 13, France.

TWO SENSATIONAL rock and roll bands! The Hot Rod Honeys from Belgium and the Jack Saints from the States offer up a 7" o' fine tuned rock damage! $4.00 Emperor Records/ 1901 Turk St. #2/ San Francisco, CA 94115

50 COMPILATION CD'S with 5 minutes of your music on them for $130. Fast turn around, no hassles. For more info or to place an order,write: Loco Diablo Productions/ PO Box 332/ Thomasboro, IL 61878

ALRIGHT NOW! This is whats the fucking scoop! The question is: what is the most that I would pay for a death metal release? Times up! Well o.k.... I would pay at least $50.00 for Morbid Angel, "Blessed Are The Sick" 3x7"er box set. As well as "Alters Of Madness" 12"lp. Has to be in good condition please. I f there is anyone who has either or both, please write me at: Krispyn Joelyay, 2942 Kinsey Ave., Des Moines Iowa 50317

SELL/TRADE... RARE PUNK and Oi! Lp, 12", 7" (all originals) Last Resort, Cock Sparrer, Nabat, Cani, Skrewdriver, Komintern Sect, Dogs, Oppressed, Guilty Razors, Combat 84, Dements Tragiques, Vonn, 4 Skins, Business, Varukers, Cockney Rejects, Sham 69, Sinx, Decibelios, Major Accident, Red Alert, etc. Send 1 irc or $1 for list to: Rene Regis, 2 Rue Du Peuple, 84 500 Boullene, France

HARDCORE FEST happening in Missoula, summer of '98. Outside & all ages. Interested bands/speakers/helpers needed. Write us at Indignant / 7705 Starr Dr. #2 / Missoula, MT 59802 or call 1 (406) 258-2876 ask for Hannah and Bette.

DAGGER DISTRIBUTION offers you the following CDs at $8.00 ea.- White Pigs - Sanity Assassins Dead Man's Hand split. 144 minute 19 band comp. More than you bargained for. Get both for $12.00 ppd cash only. Dagger, PO Box 380152, East Hartford, CT 06138-0152 Labels let's trade. Radio programs and zines write us for promos on Sanity Assassins.

BEST OFFER: Screeching Weasel Ltd. '7'; 'Punkhouse 2nd Press'; Radio Blast; Weasel / Pink Lincoln split 7", Allin Goodshape. Write to: Sylvain; 235 Notre Dame #10; St. Casimir P.Q. G0A-3LO; Canada or call: (418) 339-3461

PUNK 7" WANTED!!! Absenteese, Anorexia, Crap Detectors, Disorder - Airraid, Epicycle, Headaches, Horror Comic- I Don't Mind, Letters, Lou Miami, Mad - Eyeball, Maids, Meaty Buys, Normals, Peer Pressure, Razar, Rejects, Rude Norton, Tapeworm, Violators - NY Ripper, etc. . Please send me your list!! Satoshi Saski/7-22-3,Gumizawa/Totsuka-Ku, Yokohama-Shi/Kanagawa,245-0061/ Japan.

COJOBA "Espiritu de Punk" cass. $6 ppd. 14 rockin' songs in Spanish with translations. Zine*Verguenza #6 $1.00 & two stamps. It's punk, it's political, it's in Spanish. Write to: Taina/Calle 7 C-19 Metropolis, Carolina, PR 00987 USA

HOW TO BOOK YOUR band guaranteed! This new manual shows how. Get your band on the road now. Free 7" vinyl with order. Rush $6.00 to: Gary Baker, 805 Rimel, St. Martinsburg, WV 225401. Checks m.o's and cash accepted.

FOR SALE/TRADE: Infest - Slave lp (orig. on Off The Disk records, blue wax), Chain Of Strength - True Til Death 7" (orig.), Peace Corpse - Quincy's Lament 7", Our Neighbors Suck - Isolation lp, Fear - The Record (1st press), The Young And The Useless - Real Men Don't Floss 7", TSOL - 1st 12", Misfits - Earth A.D/ Wolf's Blood (1st press) & Misfits - Die Die My Darling 12" (2nd press). Send $ offers or trades/lists to: L. Cole, 1250 Woodmere Rd., Pottstown, PA 19464

LOOKING FOR ALL MISFITS & Samhain lp's on color vinyl. Also want Accused/Rejectors split lp, Verbal Abuse - Just An American Band lp (Fowl Records), Antidote - Thou Shalt Not Kill 7", Neos - End All Discrimination 7", Neanderthal/Blant Yobs - split 7" & Neanderthal/Rorschach split 7" w/Dear Jesus Zine #38. Will pay good prices. Write to: L. Cole, 1250 Woodmere Rd., Pottstown, PA 19464

TAPE TRADING/correspondence. Wanting to trade punk, hardcore, psych, 60's punk, indie stuff, weird shit. Exchange tapes for tapes - no profiteers! Please! I have a large collection and eclectic tastes. Also, I would be happy to correspond with any Scandinavians who care to write to me (or anyone else for that matter) Richard, 13-510 Ginger Dr., New Westminster, BC Canada V3L 5K8

COLLECTIBLE PUNK GIG flyers! Awesome artwork restored to mint condition on premium 8 1/2 x 11 cardstock paper. Black Flag, DK's, Descendents, GBH, Germs, Misfits, NY Hardcore, & 1000's more. $5.00 per dozen. One for one trades welcome. Funhouse Products, 127 W. Fairbanks Ave. Suite 420, Winter Park, FL 32789

DO YOU HAVE OLD NEUROSIS on vinyl you're thinking of getting rid of? If so, I will pay you more than you could get selling them at a record store. Also, I'm still looking for Sleep stuff. Come on people! Give it up! Please!!! Melissa, 29948 Montmorency Dr. Novi, MI 48377

$$$ BUYING OI top $ paid. Send lists to: 6546 Hollywood Blvd. #218 / Hollywood, CA 90028 or call 213-467-6990

VOID "CONDENSED FLESH" 7" $4, Downer Boys 7" $1.50, Flytrap CD $6. Send SASE for list of shirts, records, etc.. Eye Records 602 141st Street, Ocean City, MD 21842.

CIRCLE A RECORDS! We are working on a series of 7" comps. Some international bands some US, all HC and crust send your music in for consideration. 1 stamp gets you a full catalogue. Holligan Riot / Direct Action split still available $3 ppd. PO Box 1553; Mishawaka, IN 46546; animal.lib@ rocketmail. com

TRADE: Stains (MDC) 'John Wayne' 7"; Deep Wound 7"; MOB 'Upset System' 7"; Pandemonium 'Who Fuck Are You' 7"; Avengers 'We are One' 7"(Crucifix sleeve); Burnt 'Where's my Head' Lp(Mutha); Shock 'Generation on Vacation' 7" (red); Social Unrest 'Room for Youth' 7"; End the Warzone - comp 7"; Underdog 7"; Unity 'You are One' 7"(blue/300); Misfits 'Evilive' Lp(green); Sado Nation 'Not Equal' Lp(82); More... want/trade lists welcome: Mickey/ 18145 Soledad Canyon Rd. #55 / Canyon Country, CA 91351

MEGA-RARE KILLED BY DEATH punk & hardcore set sale. Hundreds of rare original 7"s and Lps: The Eat; The Freeze; Genral Foodz; Germs; Lewd; Mad; Really Red; Shirkers; SSD; etc. New stuff every month. Send SASE (long envelope) for list to: Mike B; 159 Emerald St.; Malden, MA 02148. Please send your top want lists!

MAXIMUMROCKNROLL music classifieds

SPINELESS RECORDS: Wisigoth 7" $3.5, Dahmer / Saturation 7" $3.5, Hybride 10" $7, Human Greed "Absolute(ly) Greed(y)" CD $7, Dahmer 9 track 7" $3.5, Dahmer t-shirt $9, Prices are ppd. in N. Amr, World ad $. Pay to Chris Dragan, P.O. Box 524, STN.C, Montreal, H2L 4K4, Canada. Fax: 514-696-9376. Check out: WWW.Clic.net/~chouin/Dahmer.

NEW ANTISEEN 7': Jailhouse (studio) / People like you recorded live at C.O.S. Supershow '97. Available now on Ruff-Nite Records $3 N. America / $5 world. Antiseen "Groove" LP $7 N.A. / $11 World. Prices ppd. Cash/Money orders to: Mike Cooper, 3249 Rorer St., Phila, PA., 19134, USA.

ANTISEEN: FIRST EP 'Drastic' rare, will take best offer; other rare Eps by GG Allin available. Send SASE to: Kickstand; PO Box 4830; Rock Hill, SC 29730-6830 or email: kikstand@ cetlink. net for list.

COPOUT Prank Records needs Copout photos/flyers for retrospective Lp. If it's used you'll get a free copy when it's released.Thanks. PO Box 410892; SF, CA 94141 - 0892

77% DRUNK 23% PUNK "The Wackers" are touring the U.S.of A. in July/August 1998...Can you help with a show or three! Know anyone who can? D.I.Y. baby! We'll send ya stuff! (Mike) (610) 746-5725..POB 3308 Easton, PA., 18043-3308.

LIMECELL: "JUST PLAIN PISSED" and Limecell/Savage 3-D split 7" "Briefly" available thru Ruff-Nite Records, ea. only $3 N. America / $5 World ppd. Black t-shirts with "J.P.P" L/XL or Limecell logo XL/XXL $10 N.A. / $14 World ppd. Cash/Money orders to: Mike Cooper, 3249 Rorer St., Phila, PA., 19134 USA.

PUNK RECORDS for sale / trade - 1000+ Crucifix; Disorder; FU's; Big Boys; Poision Idea; Mau Maus; Rattus; Code of Honor; Christian Parade; Antischism; Broken Bones; E.N.T.; S.O.B.; Oi Polloi; Partisans; Last Resort; Sore Throat; Wipers & more! Send SASE for list: Paul; PO Box 1024; Port Townsend, WA 98368

MAXIMUMROCKNROLL classifieds

INCARCERATED IN TEXAS!!! Bored 21 y/o male punk rocker looking for female penpals to cerrespond with...age, race and sexual preference unimportant. Musical interests are Spazz, Born Against, MITB, Los Crudos, etc...I'm on the brink of going crazy. Don't hesitate, write me today!!! Will respond to all letters. Josh Flowers #763240, Dominguez Unit, 6535 Cagnon Rd., San Antonio, TX 78252, U$A

AUSTRALIAN BLOKES, I'm a 25 years old French-Canadian male. I'm now living in Europe but I'll soon move in your country, sometime around June 98. So, I'm seeking correspondence with you over there, I'm looking for people to hang out with or be involved in projects with, start a band, go to gigs and pubs or anything else open-minded. For more info just drop me a line. Cheers. Yves Berthiaume/ Route De France 15/ 2350 Saignelegier/ Switzerland

FREE CABLE PUNKS! Laid off punk cable worker shows how to build your own descrambler with only 7 Radio Shack parts, for under $13! 7 step instructions anyone can do . Fast service, you will receive in 2 weeks guaranteed! Send well concealed cash or $10 money order to: Ed, PO Box 157 West Sayville NY 11796

FREE HBO, PLAYBOY, SHOWTIME! Laid off punk cable worker tells all! Build a descrambler for under 13 bucks with 7 Radio Shack parts. Very easy to do, simple 7 step instructions sent immediately! Send $10 well concealed cash or money order to Ed Duckfield, PO Box 157, West Sayville, NY 11796 DIY punks!

NEW ZINE from Houston needs records, zines, etc. for review. All submissions will be reviewed. 2000 will be made and distributed throughout Texas and the US. Please contact for ad rates. Nosebleed fanzine, 3244 Locke Lane ., Houston, TX, 77019-6208, JChrist743@ zol.com, (713) 536-7565.

NEED DISTRIBUTION? We'll take your records and zines on consignment and trade in some cases. All the records will be in a monthly mail catalog, e-mail catalog, and will be in record stores throughout Texas. Please send a sample for consideration and your rates. The Millhouse/ Dig Dug split 7' is available for $3ppd, so please buy it, it's good. Act Your Age!, 3244 Locke Lane, Houston, TX, 77019-6208, JChrist743@aol.com, #(713) 526-7565.

NEW MAILORDER. Send me your address (no stamp or $) or e-mail address to be included on our mailing list. A catalog will be sent to you every couple months with a bunch of cool records. The Millhouse/Dig Dug split 7" is only $3ppd. I got a whole box of these in my closet, their good, buy....please?Act Your Age!, 3244 Locke Lane, Houston TX, 77019-6208, JChrist743@aol.com, #(713) 526-7565.

DR MARTEN'S Size 10, white, in good shape, 10 hole. Selling because they don't fit. $40. Factory Videos, 1 each (no copies): Live from CBGB's, 112 min. Token Entry, Damage, AOD & more $14. The Further Adventures of Ska-boom 55min $24. Sid & Nancy $8. All ppd USA. Heckle & Jeckle, 27361 Sierra Hwy #185, Canyon Country CA, 91351.

STAY ALL OVER THE WORLD for free. The World for Free was started by a touring band to help with accommodations in people's houses. Since then it's grown to over 250 members. And you don't have to be in a band to join! If you like people more than hotels, find out about The World For Free. For information write to: The World For Free, PO Box 137-M, Prince Street Station, New York NY 10012, USA. Email: twff@juno.com or via the web: http://www.freeyellow.com/members2/seidboard/twfhome.html

MAKE ALCOHOL at home for pennies. Send $10 for book of home-stills and procedures. Simple and easy. DIY! Cash or m/o. Box 3795, Vancouver BC, V6B 3Z1, Canada.

WANTED: ANYTHING ABOUT satanism, death, torture, vampires, your deepest fear, your every hunger, what you seek, what you desire. Poetry, stories, death / gore art, underground industrial, hard/metal, speed/ thrash music, for my new occult zine: "Shadows from the past". send to: Depression Productions Limited, PO Box 520 Stillman Valley, IL 61084

WANTED: ANYTHING anti-government. Tell me what you know and fear. Secret experiments, plans, layouts of the military, nuclear plants, how to get weapons stored at government bases. Info, pictures, etc. Send to: Enter my Reality, PO Box 520, Stillman Valley, IL 61084

FREE ZINE Exercise your Opposition, an anarcho peace punk zine 8 years in the making. Dealing with eco-politics, anarchist struggles, interviews, and breaking down the walls and expectations within the punk scene that have always made us a little less real. Send 2 stamps (for postage) to: Exercise your Opposition, PO Box 1072, Grass Valley, CA 95945

HIGH QUALITY cheap t-shirts and patches for you or your band. Some of the patches I have are: Aus Rotten, Los Crudos, Filth, Choking Victim, and many more. Over 150 designs. I can also make shirts and patches for your band. Wholesale prices available for shops and distros. For a catalog send 2 stamps to: F.T.B. Inc. c/o Cheez 119 chesterfield Rd. Pittsburgh, Pa 15213 or call (412) 682-4120.

NAKED MEN!!! Yes, that's right! Completely nude men! With every purchase from Probe Records you can receive a glossy color photo of a full grown naked man! Several photos to choose from. Collect them all as you improve your record collection! No age statement required! Fun for school and at home! Order now! See ad elsewhere in this issue. For those who prefer, we also have photos of young women. PO Box 5068, Pleasanton, Ca., 94566

MAXIMUMROCKNROLL classifieds

LOOK HERE get a custom made dog tag of your favorite band, or whatever you wish up to 4 lines, it comes with chain. Their $10 ea. ppd Just print what u want and send to me. (Looking for anything by Choking Victim) Mail to Glen L. Parey, 4978 Co. Rd. 304, Fulton, MO 65251, gparey@sockets.net

ALL 5IVE DIFFERENT KILLER ISSUES $6 US/Can; $8 MEX/S. Amer; $10 elsewhere. #1213 (current) Clown Alley #11 Psycho ($5/$7/$9) #7 Hates #5 Fatal Error ($2/$3/$5) #4 Soldier Dolls ($1/$2/$3) US Postal Money Order or IRC's (payable to:) Craig Hill, POB 987, San Carlos, CA 94070 No cash/no checks!

BORED 20 YEAR OLD PUNK seeks female punk for companion/pen pal. Into: Stooges, Cramps, Ramones, Sham 69. Will write back all letters. Danny M., 213 W. Bluebell, Anaheim, CA 92802

FREE! SEEMS NOTHING IS these days. Send postage for propaganda, buttons, stickers and such. Give and you shall recieve, think book rate ($1.25 lb.) Send your anarcho/socio/political info for bulk distro. "Where punk rock embraces corporate America." Awaken Industries, 600 Mimosa Ave., Titusville, FL 32796

GG ALLIN DOLLS. Merle-approved. "Fucking great!"—Coprophilia (GG zine). Screen-printed, stuffed, double-sided (GG w/ tats on front, taking dump on back). Shit Brown, Snot Green, Piss Yellow, Blood Red, Overdose Blue. Pick your colour. Cums in a GG vomit bag. $10 US, $12 Can/World, plus $2 postage per doll. Also 'Tijuana Bibles'—hardcore sex comix from 1930's (porno Popeye, Clark Gable, etc), 30 titles, all for $6 US, $8 Can/World; 'Andre the Giant Has a Posse' t-shirts (L, XL, blk on wh or blk on r)—$10 US, $12 Can/World, plus $2 postage; patches; zines; underground Super 8 films on video. More. Curious? $2 for a catalogue and a Tijuana Bible. MO's or W/c cash to: Spaceman Productions, 689 Queen St. West, Box 193, Toronto, Ontario, Canada, M6J 1E6. Distributors wanted.

FASCISTIC ROOTS RUN DEEP in our country. Send $2 for a 48 page booklet on the Nazification of Amerikkka, from WW2 to present 4th Reich status. Distributors: $1 each for 10+. Stamps for info, samples for trade. Free to prisoners. Awaken Industries, 600 Mimosa Ave., Titusville, FL 32796

SWEATSHOP BUTTONS 100 1.75" or 1" buttons for $30 ppd. Logo/design and m.o. to "S. McGee." Stamps for catalog of 500+ designs. Write for bulk prices. Send sample for trade. Discounts for positive organizations. Will match lower prices and brownnose the ole cornhole. Awaken Industries, 600 Mimosa Ave., Titusville, FL 32796

SKYSCRAPER FANZINE #1 out soon. Interviews with Still Life, Locust, and more, plus writing and reviews. Send photos, interviews, writings. We also want records and zines to review. Contact for cheap ad rates. PO Box 4432 / Boulder, CO 80306 or bottomle@ coloradoedu

ANTI-CAROLINE-ANTI-MAJOR label ultimate DIY t-shirt printed on black on white large size only. $12. US-Can/$15 elsewhere. US postal money order or irc's (payable to) Craig Hill, POB 987, San Carlos, CA 94070.

TO TEENAGERS AND PRETEENS: If you feel the approach to educating young people -in our elementary, middle and high schools- is harmful, unfair, or has been unsensitive to your needs, please send me your statment (up to 500 words) about how your school education has wronged you. You may include examples. Send to: Ron Dultz; P.O. Box 370985; Reseda, CA 91337. I want to publish your statement in an upcoming book. Please include your age and the name of the school you attend or recently attended. To protect your privacy, your name will not be published. The purpose of this book is to help reform our schools. You will be informed about the status of your submission and sent a free copy of the book.

MISANTHROPHIC MUTANT OUTCAST, seeking same for pen-pals. I don't hate grind, riot grrrl, Monkeybite, HC, powerviolence, Grief, old Sabbath, pot, Poppy Z. Brite, dub tapes of old 7"s, Lps, and political spoken word stuff. Also seeking former Basement Children. Brad Vulgar / 1609 Roslyn Ave. / Bradenton, FL 34207

BILL DUNMEYER, Niki D'Andrea, Danielle C. Maroon, Billi Outcast Society, all other Basement Children, please write my new address. I still love you, you freaks. I was in a bad situation, but that is behind me now. Brad "Vulgar" Huggins / 1609 Roslyn Ave. / Bradenton, FL 34207

TEENAGE WARNING issue #24 out now featuring in-depth interviews with Anti-Nowhere League, The Toasters, The Reducers, Man's Ruin, Cock Sparrer and a big news/review section (all written in English). $3 Europe - $4 World from Johan Van Mieghem, Postbus 46, 9050 Ledeberg 1, Belgium. Also big mail order list available (Punk Rock, Oi!, Ska, Streetpunk LP's, singles, CD's, videos, etc....). Send 1 IRC Europe - 2 IRC's world.

ALL FIVE DIFFERENT KILLER ISSUES $6. USA-Can/ $8. Mex-S. Amer / $10. Elsewhere. #1213 Clown Alley(#11 Psycho ($3 / $4 / $5 / $7 / $9) #7 Hates #5 Fatal Error ($2 / $3 / $5) #4 Soldier Dolls ($1 / $2 / $3) US Postal Money order or IRC's (payable to:) Craig Hill, POB 987, San Carlos, CA., 94070. No cash or checks!

THE PROBE ZINE Is your business or work auctioning off outdated computers for practically nothing? Selling off your old computer? I'd like a good scanner and printer so I can get lay out done with out leaving the house or borrowing equipment. (I've had the same Mac Classic for six years now.) IBM or Mac doesn't matter. Aaron, PO Box 5068, Pleasanton, Ca., 94566 (510) 461-3241.

STAY ALL OVER THE WORLD for free. The World for Free was started by a touring band to help with accommodations in people's houses. Since then it's grown to over 250 members with members all over the world. You don't have to be in a band to join! If you like people more than hotels, find out about The World For Free. For information write to: The World For Free, PO Box 137-M, Prince Street Station, New York NY 10012, USA. Email: twff@juno.com or via the web: http://www.freeyellow.com/members2/seidboard/twfhome.html<

WANTED: VIDEOS and photos of the Lunachicks, L7, Joan Jett, Hole, Groovie Ghoulies and the Loudmouths. Will buy or trade. Farren Schulte, 1019 Willot Rd., St. Peters, MO 63376-2968.

"HELP STUCK IN BOSNIA". Made mistake, joined Army. They stuck me with a bunch of rednecks and stuck us all in Bosnia. Will write to anyone about anything. Please write. PFC Yerkovich, RTRP 4th Squadron 2d ACR, Operation Joint Guard, Comanche Base, APO AE09789.

ALL 5IVE different Killer issues $6 USA-Can/$8 Mex-S.Amer/$10 elsewhere; #1213 Clown Alley (current); #11 Psycho ($5/$7/$9); #7 Hates; #5Fatal Error($2/$3/$5);#4 Soldier Dolls($1/$2/$3); US Postal Money Order or IRC's (payable to:) Craig Hill, POB 987, San Carlos, CA 94070. No cash or checks!

MELISSA HERE, SF Bay Area Native. I want to move back by mid 98'. I just need floor space for a 5' 2" 110 lb'er while I find a job & can either start paying you rent or move elsewhere! Of course I'll pay you everything I can while I'm there. For all the details...29948 Montmorency Dr. Novi, MI 48377. This won't cost you a penny....!

BORED & LONELY 20 y/o female looking for new friends. I'm into Swans, Neubauten, Lydia Lunch, Joy Division, X, John Waters, Russ Meyer, long conversations, daydreaming. All sociopaths and deviants are more than welcome! Jan; box 56; Chicago, IL 60690-0056

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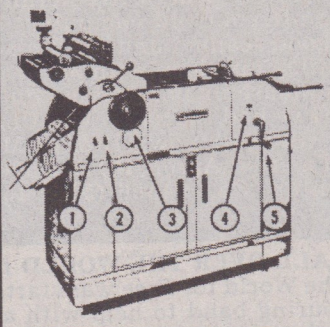

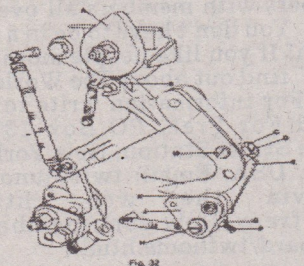

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FIG. 2
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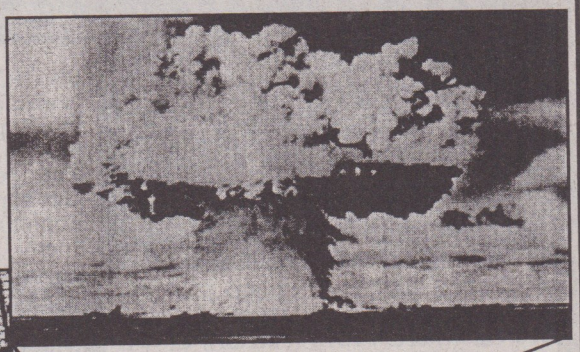

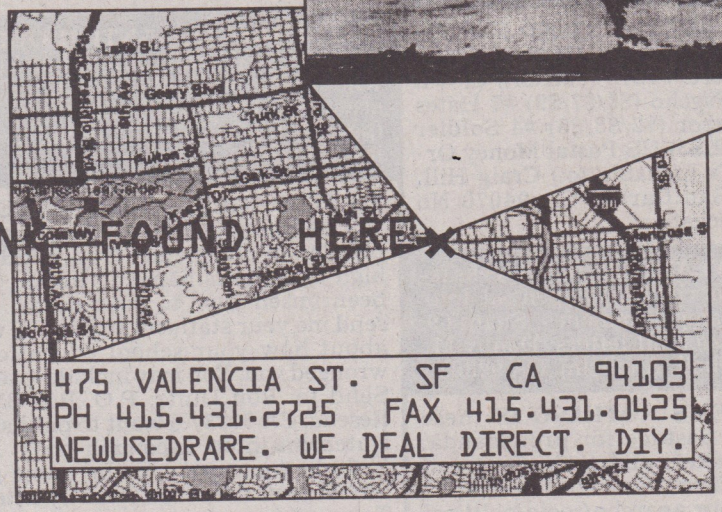

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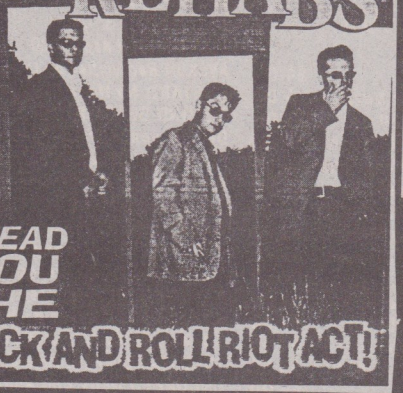

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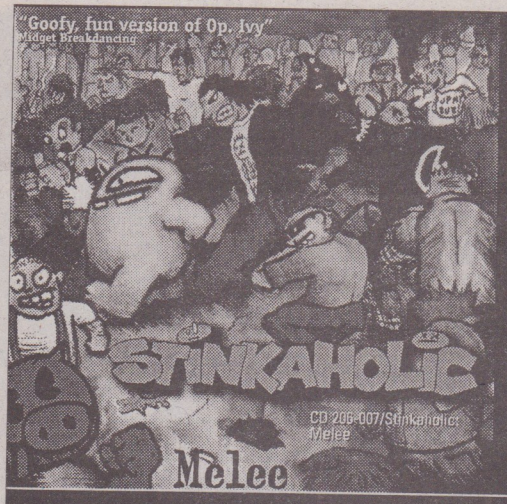

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BASTARDS:Järjetön Maailma CD (83 HC Killer) $16
RUSSIA BOMBS FINLAND Comp (KAAOS,TK.013, BASTARDS,SEKUNDA,RIISTETYT etc 82 HC) CD $16
NEVER MIND THE BOLLOCKS IN 1994 Comp (TERVEET KÄDET,UNBORN-SF,THE BRATS, HYBRID CHILDREN,GOREDOCTORE & GND.All unreleased songs,brilliant best finn killer punkrock/HC) CD $12
MASSKONTROLL:Recycle Or Die EP (Rare US Crust) $5
HIATUS:Fashioned Shit CD (MEGACRUST!!!) $15
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ASOCIAL:Total Asocial CD (Cult Swede Crust) $15
WRETCHED:Lotta... CD (44-song '82-88 ITHC) $15
AVSKUM:Recruoified CD (Cult Swede Crust) $15
VARUKERS:Nothings Changed EP (Cult UK HC) $6
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KURO:1983-1986 CD (Jap Crust Gods,Rare) $18
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KAAOS:Veitio Tuhoaa EP (Rough as Hell!!!!) $6
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FEAR OF GOD:Slaughter EP (Aaarrgghhh!!!) $6
ABUSO SONORO:Ja Basta!!! EP (Political Brazil Crust) $6
SCUM NOISE:Chaotic CD (Raw Brazil Crust) $16
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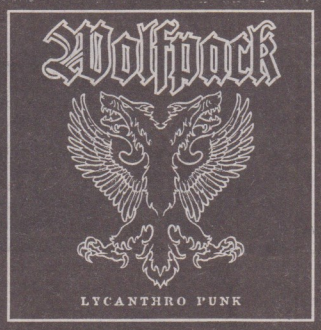

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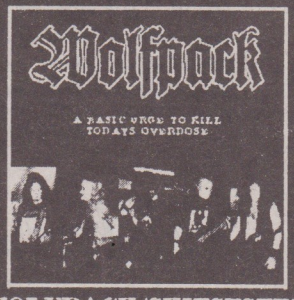

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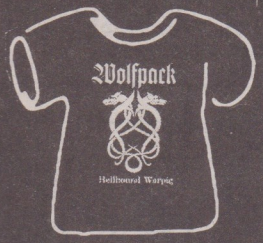

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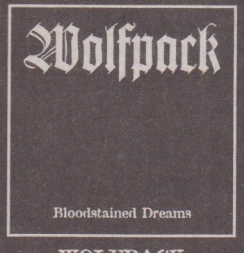

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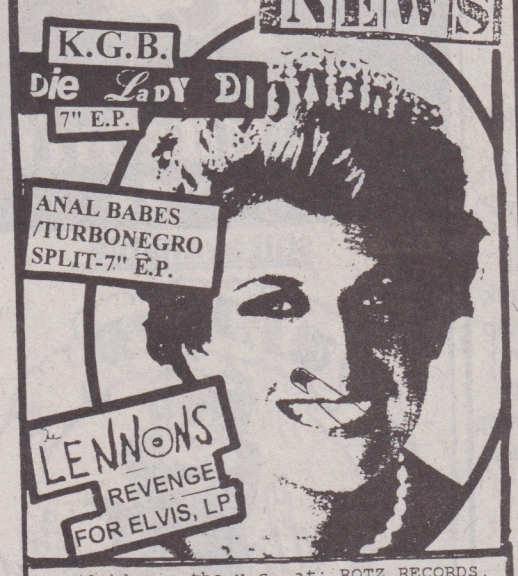

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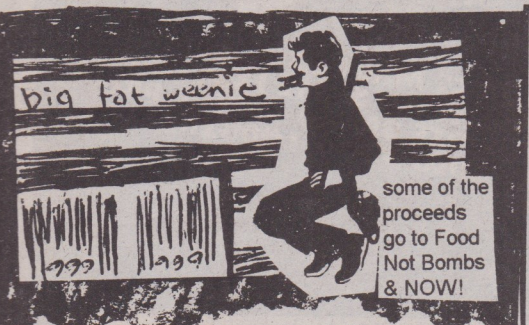

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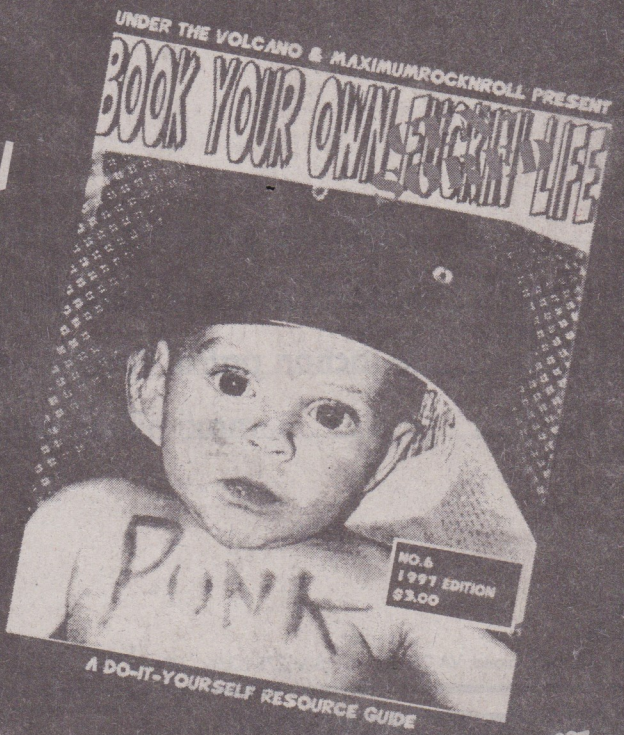

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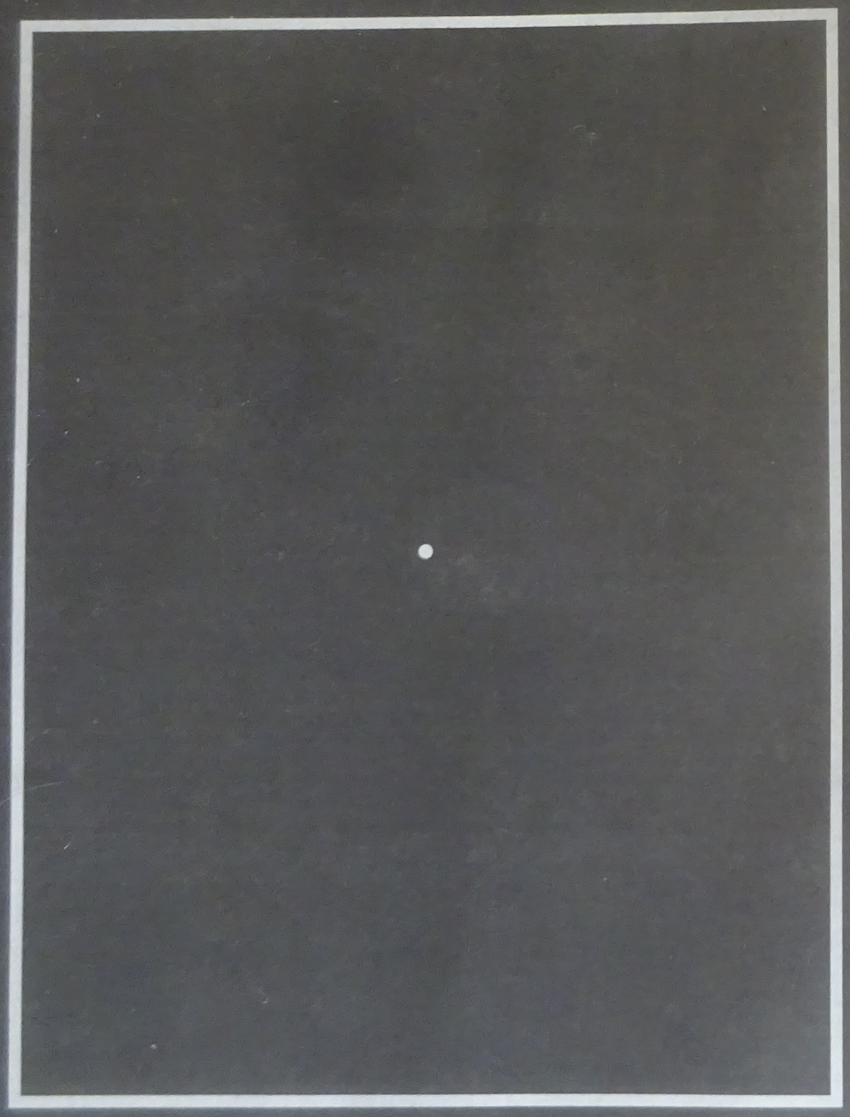

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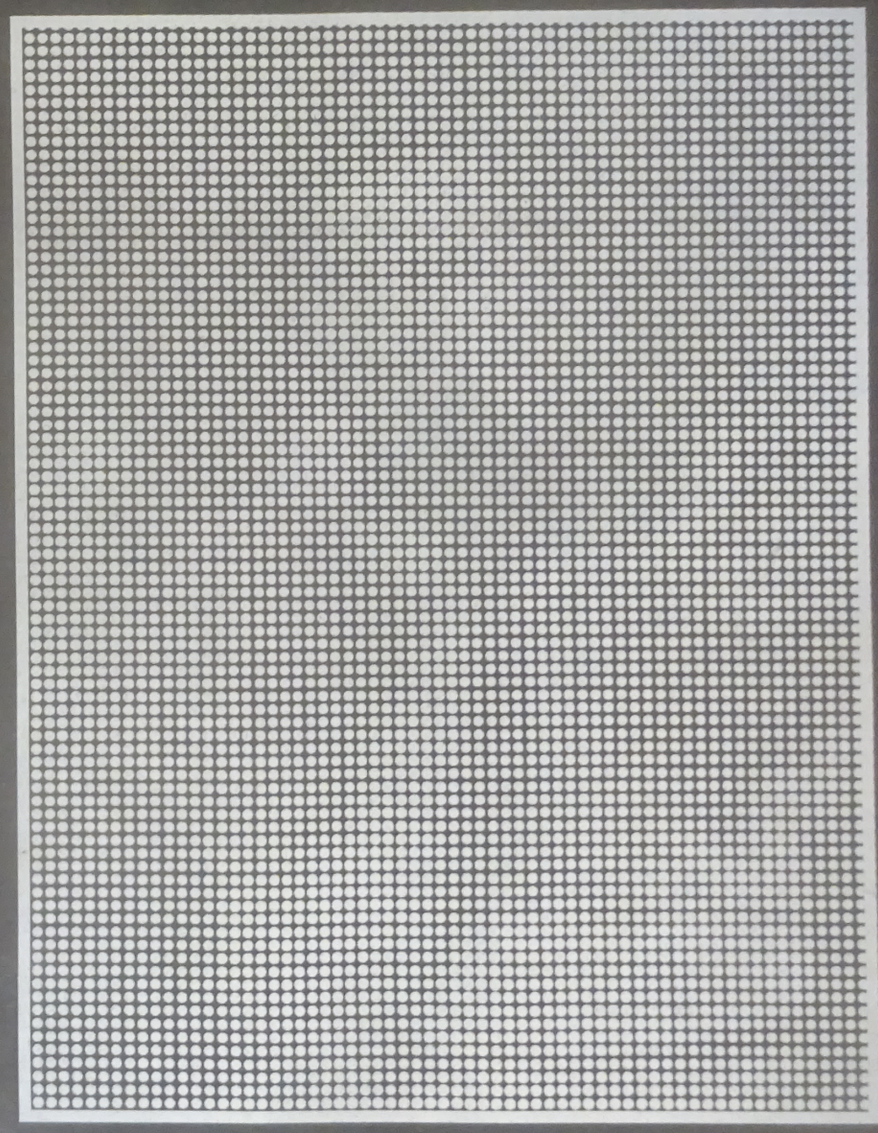
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